

INTRODUCING

Our NEW LOOK

MARCH 1961

The Inland and American

Printer and Lithographer

Printer and Lithographer has sparkling new look

How will we print tomorrow? What new stocks will we use?

Eastern printer trades tradition for efficiency

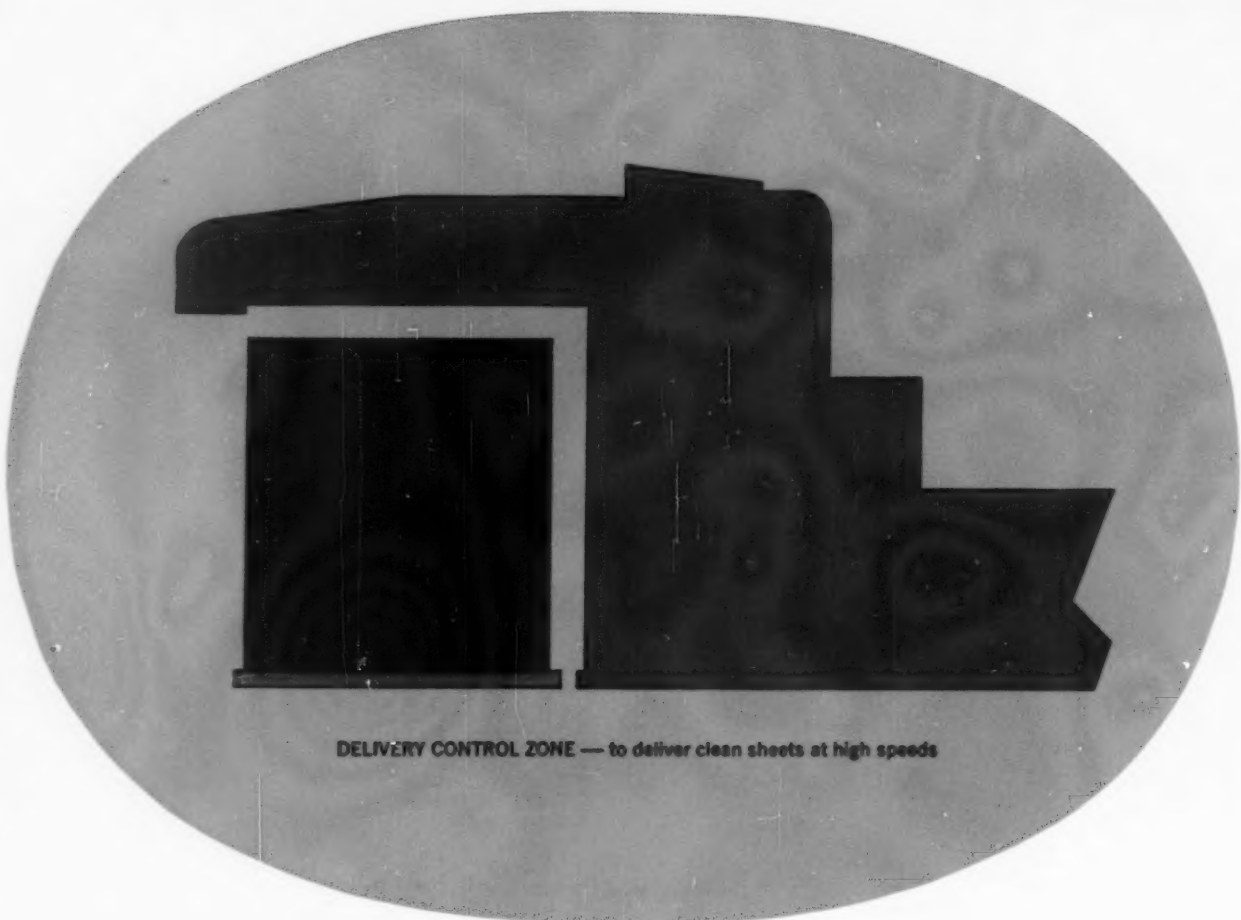
New method shows what black-and-white offset can do

The wrap-around press—where does it stand?

What is management's responsibility for efficiency?

Why do printing buyers still shop for prices?

NOW . . . *Seventy-Eight Years Young . . . founded as The Inland Printer in 1883*



DELIVERY CONTROL ZONE — to deliver clean sheets at high speeds

DELIVER CLEAN SHEETS AT HIGH SPEEDS...

BY control
EVERY INCH OF THE WAY

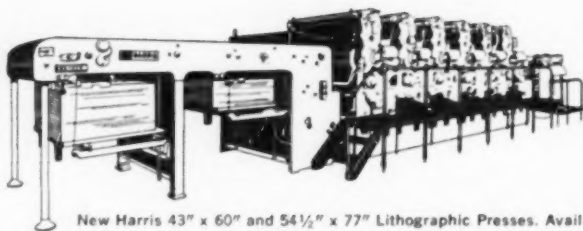
This is the moment of truth. Everything you and the press may have accomplished in lithographing the sheet depends, ultimately, on the completeness of control at the delivery end. This is the final answer to more salable sheets per hour, per man, per day . . . to more profitable production.

Harris has achieved sheet stabilization and hairsplitting register from feeder pile through transfer and lithographing. Now, in the Delivery Control Zone, as many as nine more watchdogs guard the safe arrival of paper or board stock at speeds up to full press capacity.

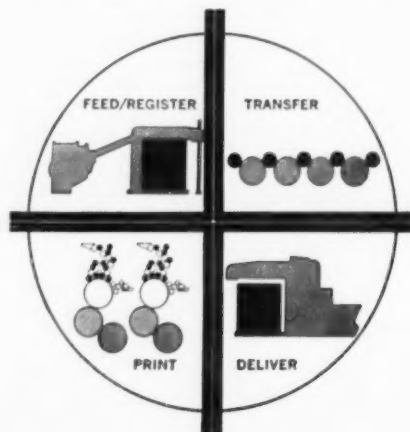
In each of four key zones, Harris design elements "sense" and respond quickly to variations in materials, to changes in operating conditions. Factors that cause down time and affect quality are under control every inch of the way.

This is Harris *Control Zone Design*.

It will keep your next press up to date for years to come. Ask your Harris representative to tell you about the Control Zone features—important reasons why a man does his best work on a Harris.

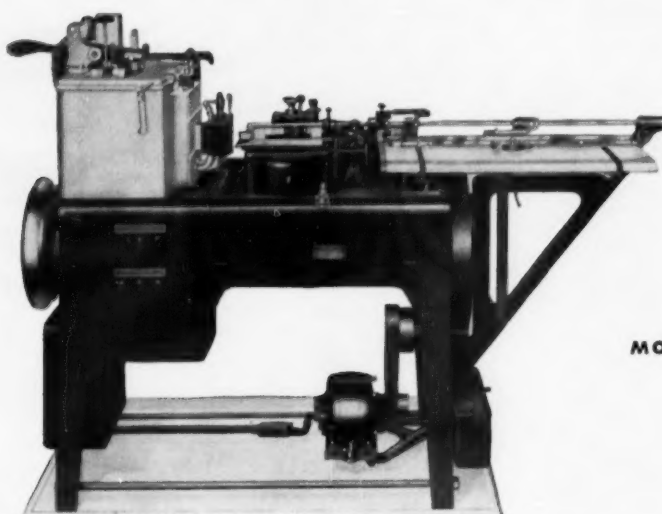


New Harris 43" x 60" and 54½" x 77" Lithographic Presses. Available up to six colors in commercial and folding carton models.



HARRIS - SEYBOLD

A Division of Harris-Intertype Corporation
4510 EAST 71st STREET • CLEVELAND 5, OHIO

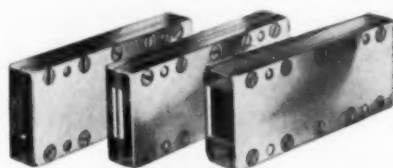


MODEL F ELECTRIC

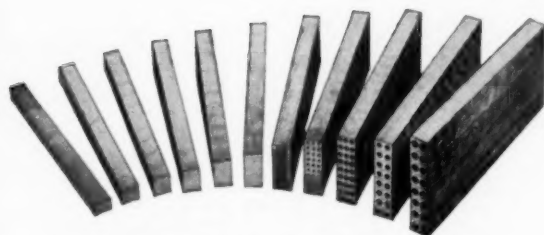
Produces leads, slugs, rule and base material from 1 point to 36 points.

6 Elrods...

More than 70% of all the daily newspapers in the United States and Canada use the Elrod for their strip material requirements. This leadership is understandable because it is based on the Elrod's well-earned reputation for simplicity, dependability, and maximum production of quality material at the lowest possible cost. In addition, there are six different models to fit the particular needs of different plants. See your Elrod representative today if you have a strip material problem.



Elrod molds are interchangeable between the different models



Showing wide range of sizes from a single machine

MODEL F GAS

Same range of sizes as the Model F Electric machine. Same quality material.

MODEL E ELECTRIC

Produces leads, slugs, rule and base material from 1 point to 18 points.

MODEL E GAS

Same range of sizes as the Model E Electric machine. Same quality material.

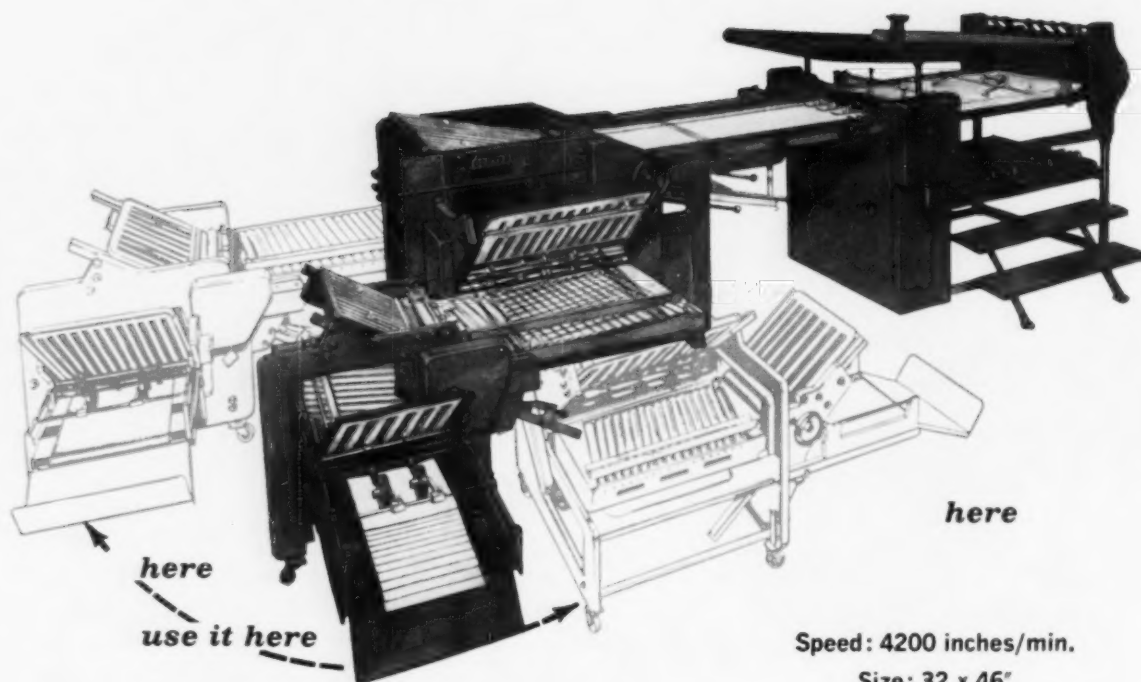
MODEL K ELECTRIC

Produces leads, slugs, rule and base material from 1 point to 18 points. Ideal for the smaller plants.

MODEL K GAS

Same range of sizes as the Model K Electric machine. Meets most requirements of the composing room.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14



Speed: 4200 inches/min.

Size: 32 x 46"

Hitch-Hike your way to greater folder versatility

NEW DEXTER RS FOLDER

The 16 and 32 page sections of the new Dexter RS are combined into a single *mobile* "Hitch-Hiker" unit on wheels for 4-way versatility. Use it...

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- In-line with parallel section
- In parallel with 8-page section
- Or as a separate folder

The new RS has all the time-proven features which make Dexter (Cleveland) Folders the "Choice of

the Pros" and many special advantages in addition to the "Hitch-Hiker"...handles 32 x 62" sheets for parallel work...optional 3rd and 4th fold plates in 16 page section...swing-away slitter shaft in parallel section for easy setting...slitting, perforating and optional pasting.

Put the Dexter RS to work for you.

THE DEXTER COMPANY

Division of Miehle-Goss-Dexter, Inc.

Chicago 8, Illinois



<p>Look How Many Fold Plans The "Hitch-Hiker" Makes Possible</p>	 4-4-2-2	 4-4-3-2	 4-4-4-2	 4-6-2
 4-7-2	 4-8-2	 6-2	 7-2	 8-2

The Inland and American

MARCH 1961

VOLUME 146 • NUMBER 6

Printer and Lithographer

Founded as
the Inland Printer
in 1883

THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING



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NOW...GET A BETTER RUN FOR YOUR MONEY WITH FOTOPLATE*



1. Reflects halftone quality

FotoPlate's finely-textured surface accepts fine halftone screens, reproduces them faithfully and consistently. This unusual surface requires less water and ink than grained plates, yet helps maintain good ink and water balance.

FotoPlate has a shelf life of up to one year under normal conditions of temperature and relative humidity. And FotoPlate is less susceptible to scratches than metal plates.

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no special packing or readjustment of plate clamps is necessary.

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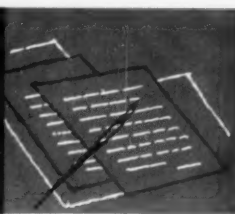
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PORTLAND, ORE. Offset Equip. & Supply Corp.
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letters to the editor



Roller Gauge Seen in ALA Ad Draws Attention

Page 43, your December 1960 issue, the Amalgamated Lithographers of America extended Christmas wishes to their membership through a very beautiful piece of art work, part of which we attach hereto.

The item which has attracted our attention and which we would like to secure further information, is the roller setting gauge as shown on the attached cut.

We would like to secure further information on this gauge, especially as to who manufactures it and where we might find it available, and cost of same.

Would you please be good enough to forward this information to us if at all possible?—B. D. Fluhrer, Moore Business Forms, Inc., 1001 Buffalo Ave., Niagara Falls, N.Y.

(Editor's note: The information has been sent to Mr. Fluhrer, but printers and lithographers may be interested to know that the roller gauge shown in the ALA insert is manufactured by Roller Corp. of America, 611 South Ave., Garwood, N.J.)

Foreign Student Wishes To Become Printer

You will be pleased to learn that as a result of the publication of my letter dated July 14, 1960, in your "Letters to Editor" column, my problem has met the sympathy of not only members of some printing associations or schools, but that of printing students, too.

One kind printing student at California State Polytechnic College, after reading the letter, saw and presented the problem to the college authorities. Through his sympathy, untiring effort, and wonderful understanding, I have been accepted for admission in the college to a four-year college program in printing beginning Sept. 20.

This at the first sight would look as if my long prayed-for and waited-for opportunity is now within the horizon, but there is still a hill between to be surmounted. In accordance with regulations for students who have completed their high school work outside the state, I can not be offered and I have not been offered a scholarship. But I become eligible for a printing scholarship in the second year. The given estimated cost of attendance for one college year is \$1,321.50. It is from here that one problem has created another.

As a foreigner, I am now involved in raising the fund, which I am now doing through donations to meet the expenses of security deposit and other requirements. The amount for the above, still excluding travel fare, totals such a big sum that I can not possibly raise the \$1,321.50 required. I therefore humbly appeal to you for fi-

nancial aid to enable me to tide over the first year and capture this opportunity.

With the firm conviction that where there is a will, a way will never fail, I remain very hopeful.—Raphael Ouma Ogot, Government Printing Press, P.O. Box 30128, Nairobi, British East Africa.

"Stick" Measuring Method Is Outdated, Lawson Says

I would like to ask Alexander Lawson, who writes the Composing Room department in your magazine, this question: What is the length, in inches, meant in the term "stick" when measuring type? From what is the term derived?—Eddie Ervin, Jr., *Golf World* magazine, Pinehurst, N.C.

(Editor's note: Mr. Lawson's answer to Mr. Ervin's query follows.)

When you use the term "stick," are you referring to type set on a slugcasting machine or type set by hand?

The galley upon which slugs are assembled when cast by the machine is most frequently called a stick, and when operators have filled it to the length of 11 or 12 inches, they consider this to be a "stick-full" and proceed to dump it on the bank.

Before the advent of the typesetting machine, compositors in newspapers used a "news stick" which was of solid construction and could not be adjusted. This stick was generally 13 or 13½ picas in length and in depth held either 10 or 12 lines of pica type, set solid.

Either method could scarcely be very accurate. I would say that if you heard the length expressed in inches it would indicate a stick-full of straight matter set on a machine and would be approximately 12 inches. Should this be the method used in a shop of your acquaintance, I suggest that you buy 'em a few pica poles for Easter.

Not Enough Advertising In Graphic Arts Industry

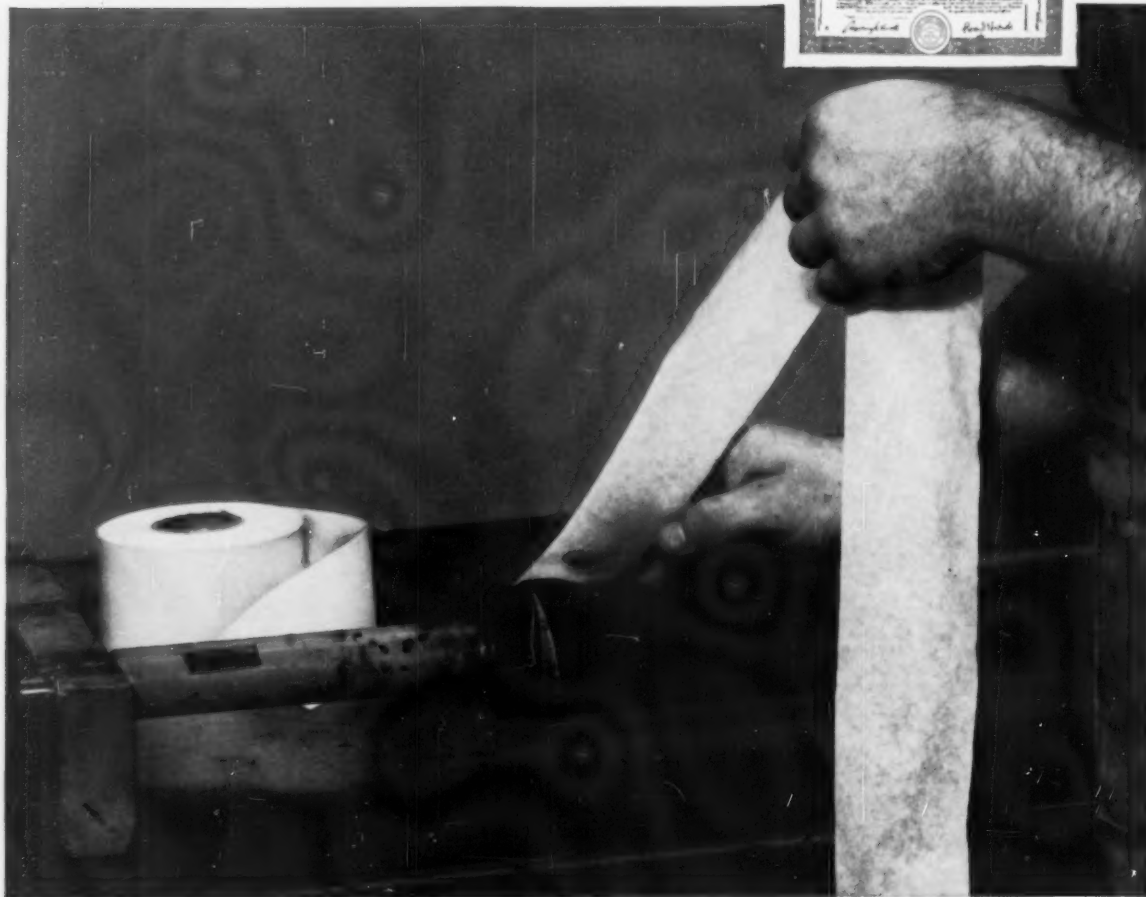
Because we believe we are, if not the only, at least one of the very few photoengravers who have used the daily newspaper for advertising, we thought that you would be interested in seeing a copy of our promotion which followed up the insertions on a direct mail basis.

Believing that the graphic arts industry as a whole does not do enough advertising, we decided to embark on this idea of small space daily newspaper advertising, believing that it would not only cover a greater field in our particular locality, but also awaken new industry to the fact that the graphic arts industry not only lives on advertising predominantly, but also is willing to use it to promote its own sales effort.—F. E. Simmonds, Artcraft Engravers Ltd., London, Ontario, Canada.

printers... lithographers...

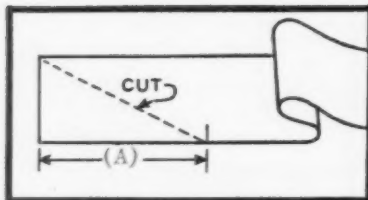
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Earn a share of Kimberly-Clark stock!



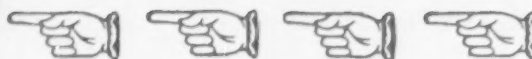
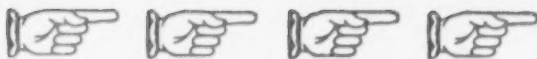
Stock earner No. 16!

No-ghost wrapping—In wrapping a conventional paper dampener a pressman can eliminate the spiral streak or “ghost” that shows up on some solids by double-wrapping the roller. This method does away with seams, doubles the life of the wrapping and uses only one rubber band.



First, cut wrapper strip $6\frac{1}{2}$ times roller length. Next, measure twice the circumference of the roller and mark this measurement on strip as shown (A). From this point, cut across strip on angle to corner. Place angle edge parallel to end of roller (as shown) and, after overlapping first turn, continue wrapping. You automatically achieve a seamless, double-wrapped roller held at opposite end with single rubber band.

*Raymond Sorensen, Sanders Printing Corporation.
New York, N.Y.*



Stock earner No. 17!

Automatic counter—When printing a job that will be cut into smaller sizes for pads of 10, 20 or 25 sheets each, time-consuming hand counting and inaccurate gauging can be eliminated with a numbering machine attached to the press to put a small number in the corner of each large sheet.

*E. S. Hershberger, Manager
The Hilton Press, Hilton Hotels, Corp.
Buffalo, New York*

Stock earner No. 18!

Housekeeping hint—When re-run time comes around, it's a lot easier to find the needed negatives or positives if you have already stapled the flats together by color and stapled a series of progressive color press sheets along with a finished press sheet onto the group. If you do this when storing the jobs, you could also write the ink used and the order of progression of the colors (1st down, 2nd down, etc.), thereby eliminating much second guessing to say nothing of eye strain.

*Thomas E. McGill, Production Manager
Rockwood Press, Inc.
Cincinnati, Ohio*

Send us your ideas—You may earn a share of stock. Just write them out clearly and simply, and send to Kimberly-Clark. Pictures or drawings that help explain the idea are welcome. All ideas become the property of Kimberly-Clark. For each idea chosen to appear in subsequent national magazine ads, a share of Kimberly-Clark stock will be awarded to the sender. In case of similar contributions, only the first received will be eligible for the stock. Decisions of the judges are final. A total of thirty-three shares will be awarded.

Don't delay... send yours, today!

Address: Idea Exchange Panel
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Kimberly-Clark Corp.
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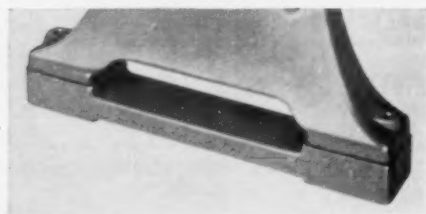
Chandler & Price



Offers MORE Working Area On a 30 $\frac{1}{2}$ " Full Hydraulic Cutter



In the illustration above, note the long, accurate side plates; the two measuring scales inserted in the table; the light which illuminates the table top; the overhead measuring tape graduated in 1/12 and 1/16 inches; the tape magnifier; and the convenient location of all operating controls.



PEDESTALS

The standard height of the table from the floor is 34". For those who want a higher table, new cast iron pedestals are now available as extra equipment. Heavily ribbed and provided with fastening holes, the pedestals add 2 $\frac{1}{2}$ " of height to the cutter, making the table 36 $\frac{1}{2}$ " from the floor.

With a "New Look" and new table, the C & P 30 $\frac{1}{2}$ " Full Hydraulic Cutter now has more than 590 square inches of table area as standard equipment. This table extends 19 $\frac{1}{2}$ " in front of the knife—providing more working table area for this popular cutter.

In addition, large 12" x 15" Extension Tables are available as extra equipment. These tables provide an added 349 square inches of working area, so that the total area is over 6 $\frac{1}{2}$ square feet.

But more working area is only one of the reasons which make the C & P 30 $\frac{1}{2}$ " Full Hydraulic Cutter such an exceptional cutter in its size class and price class.

Motor, hydraulic pump and all other operating mechanisms are located on the frame below the cutting table. Oil cannot drip on the stock. The hydraulic cylinder actuating the knife is at the right; the hydraulic cylinder operating the binder clamp is under the left side of table. Two conveniently-located levers require two-handed safety operation during the clamping and cutting cycle. A separate binder operating lever is not used. Binder clamp is pulled down from both ends, insuring parallel clamping at all times. Cutter can be equipped with Manual or Automatic Spacers.

If you are considering a cutter in the 30 $\frac{1}{2}$ " size range, you will do well to check the C & P 30 $\frac{1}{2}$ " Full Hydraulic. Until you do, you can never realize the unusual new advantages this cutter will provide in speed, accuracy and economical operation. Ask your C & P dealer or write for Circular No. A-120 for details.

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Cleveland 3, Ohio





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Reading Garrett-Buchanan Co.

SOUTH CAROLINA

Columbia Epes-Fitzgerald Paper Co.

TENNESSEE

Chattanooga Graham Paper Co.
Kingsport Chatfield Paper Corp.
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Memphis Roach Paper Co.
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TEXAS

Dallas Olmsted-Kirk Co.
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Houston Olmsted-Kirk Co.
Waco Olmsted-Kirk Co.

VIRGINIA

Norfolk Epes-Fitzgerald Paper Co.
Richmond Epes-Fitzgerald Paper Co.

WISCONSIN

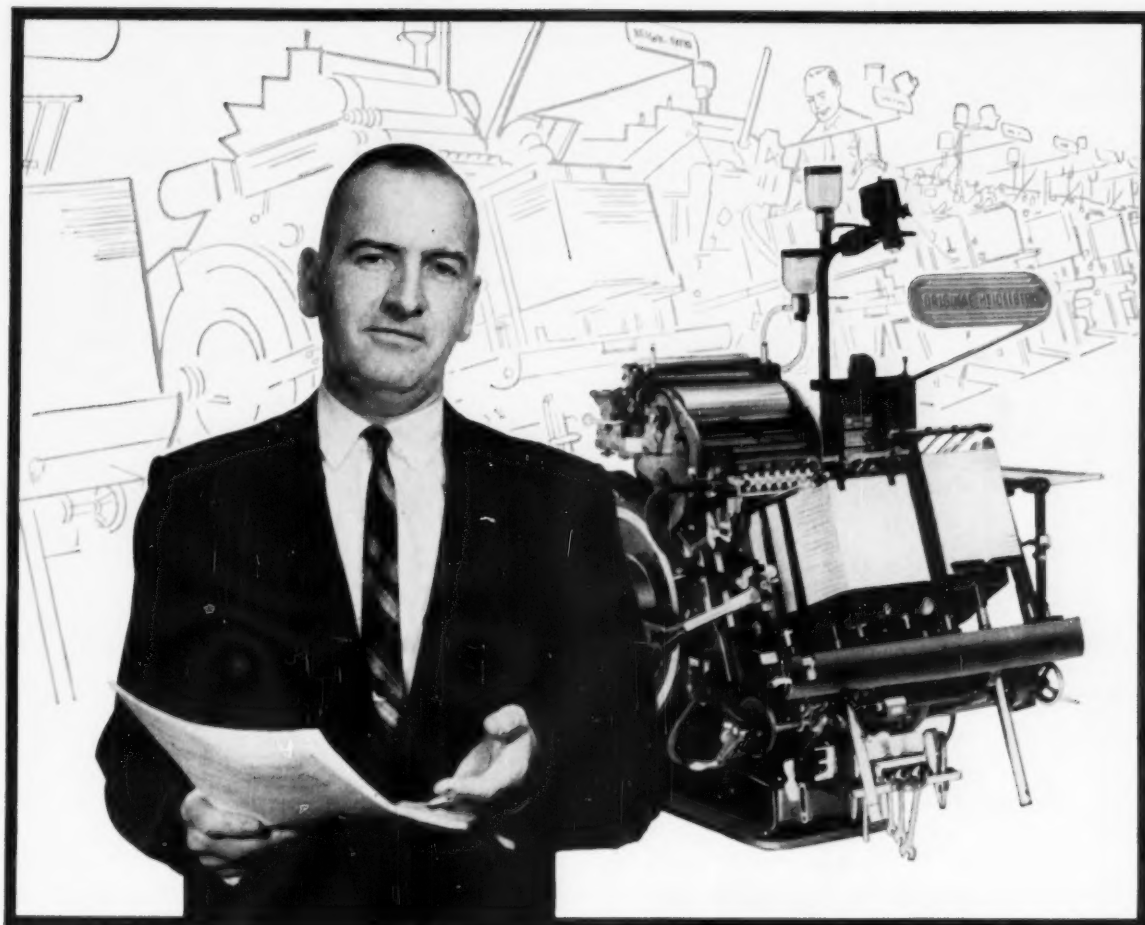
Milwaukee Dwight Brothers Paper Co.

© Crown Zellerbach Corporation

CROWN ZELLERBACH

36 SOUTH WABASH AVE., CHICAGO 3, ILLINOIS





THINK BIG!

If one Original Heidelberg platen makes a profit for you, think what a battery of them will do!

Big plant, small plant — many a printer is running jobs on larger presses that could be run at a lower hourly cost and with more profit-per-thousand on Original Heidelberg platens.

You'd be wise to look into the idea of a platen press department. With Original Heidelberg platens, you'll get jobs on and off faster . . . you'll often run two or more up . . . and you'll be able to handle those tough, odd-sized jobs.

What's more, there's always work available for these versatile job presses — printing, imprinting, numbering, die

cutting, embossing, and specialty work of all kinds. Don't overlook the multiple profits a battery of Heidelberg platens can offer you. Get the facts now —

FACTS ABOUT FEATURES... *World's fastest platen — 10 by 15", up to 5000 iph; 13 by 18" — up to 4000 iph / built-in roller wash-up / central "one shot" lubrication / hairline register / minimum floor space / ball bearings throughout / toggle drive for tremendous constant impression strength. . . and Heidelberg's famed "after sales service"*

"No other press can do so much for so little"



MAIN OFFICES

HEIDELBERG EASTERN, INC.

73-45 Woodhaven Blvd., Glendale 27, Long Island, N. Y.
Telephone: TWining 6-5500

New York City Display Room—350 Hudson Street
HEIDELBERG WESTERN SALES CO.

1700 South Wall Street, Los Angeles 15, California
Telephone: Richmond 9-1251

Yes . . . send me more information on:

- ☐ ORIGINAL HEIDELBERG PLATEN PRESSES
- ☐ REBUILT ORIGINAL HEIDELBERG PLATEN PRESSES

Name _____

Company _____

Address _____ City _____ State _____

The man who knows how to get ahead (and stay ahead) in business — gets his information and inspiration from the pages of his businesspaper. Nothing else you read is so filled with the news, the facts, the fresh ideas so vital to your success in business as the advertising and editorial pages . . . in your businesspaper.



PHOTO ON LOCATION BY ENRENDER

Where there's business action, there's a businesspaper . . . Where there's printing business there's . . .

The Inland and American
PRINTER and LITHOGRAPHER



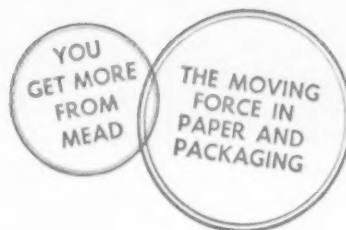
One of a series of advertisements prepared by the ASSOCIATED BUSINESS PUBLICATIONS

YOU GET MORE FROM MEAD



The printing performance of Mead Papers is being tested — during manufacture — at new quality control print shops at all Mead mills. Diversified machines test for surface strength, surface contamination, uniformity, character of

fold, perforation, and printing quality on different weights and grades. Another example of Mead's constant striving for improved printing papers . . . made better by research and maintained by quality control production methods.



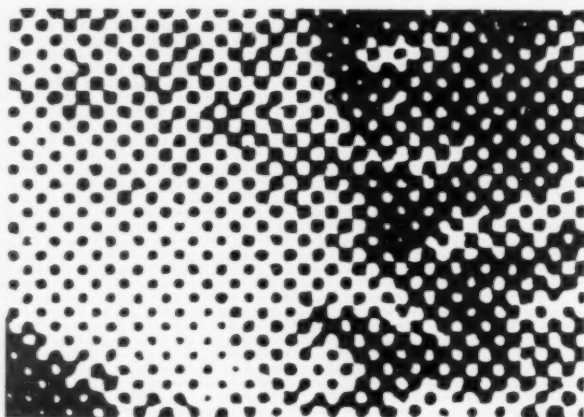
MEAD
papers

MEAD PAPERS, INC.,
A SUBSIDIARY OF THE MEAD CORPORATION

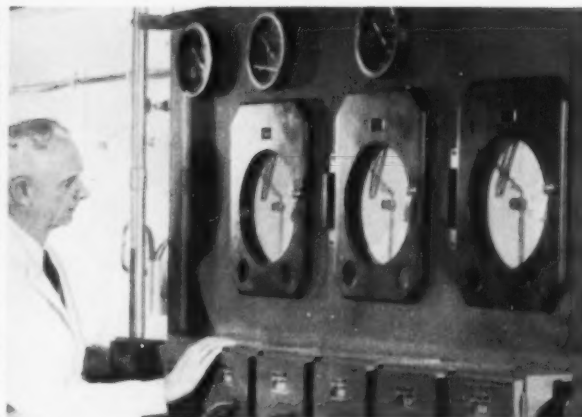
PRINTER AND LITHOGRAPHER • March, 1961



GOODYEAR'S NEW DELIVERS SHARPER DOTS,



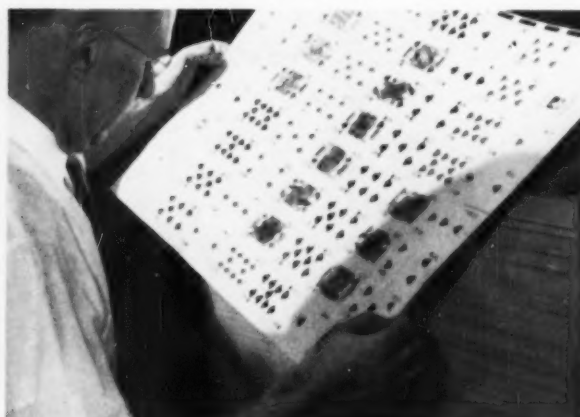
FINER REPRODUCTION. "Micro-texturized" smoothness gives you clean, sharply defined and perfectly formed dots—no slurs or tails.



UNIFORM GAUGE. Electronically controlled process assures uniform thickness, perfect face/body balance. Absence of low spots shortens make-ready.



BETTER SMASH-RESISTANCE. Excellent resilience reduces smash-up effect. HI-FI snaps back fast after each impression for long mileage, more sharp impressions per dollar.



LOWER OPERATING COSTS. Uniform gauge, lower printing pressure with no loss of dot clarity, top smash-resistance, faster make-ready—they all add up to real economy.

hi-fi by **GOOD**
OFFSET BLANKETS

HI-FI BLANKET SURFACE RESISTS WEAR LONGER

Revolutionary "micro-texturizing" process "tempers" rubber to produce remarkable smoothness plus long-lasting durability

You get maximum fidelity on every impression with HI-FI Blankets by Goodyear. And you get it at no extra cost.

Secret is Goodyear's remarkable new "micro-texturizing" curing process. It produces a surface that combines smoothness, hardness and resilience to a precisely controlled degree for top-notch reproduction.

Run after run, you keep getting true-to-copy fidelity because HI-FI takes the punishment, and bounces back. Colors: red, green, blue-gray, black. Available prepunched. For more details, call your Goodyear Distributor or write Goodyear, Printers Supplies Sales Department, New Bedford, Mass. Remember—lots of good things come from Goodyear.



"HI-FI quality takes the guesswork out of printing"—says Joseph H. Kenning, Offset Superintendent, United States Playing Card Company, Cincinnati, another satisfied HI-FI user.

"I can't take chances on a blanket's performance. The back of every playing card in a run must be the exact match of every other one. Even slight variations could throw out the whole job.

"That's why I like HI-FI Blankets. They produce sharp, clean dot formations every time. No blurs or smudged edges to cause irregularities. We get top-quality results consistently—even when there's an extra metallic color in some of our fancier designs.

"HI-FI Blankets really stand up, too. I've never used any that give me better smash-resistance—more mileage."

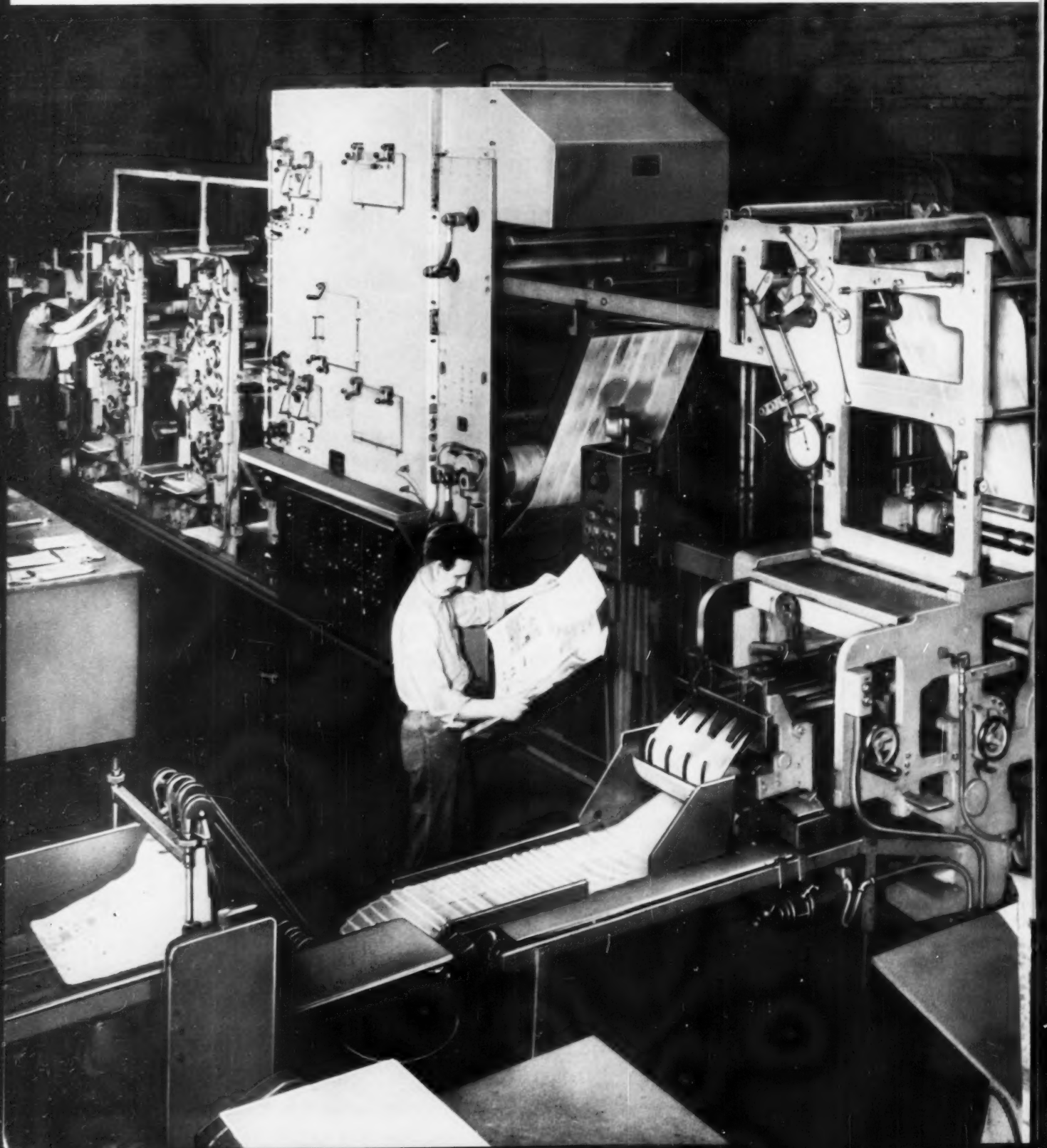


PRINTERS SUPPLIES

HI-FI—T. M. The Goodyear Tire & Rubber Company, Akron, Ohio


Danner Press of Canton


This is the new 22" x 35" ATF Press at Danner. Two printing units and a second high-speed folder are being added to this press.





speeds production with ATF Web Offset Publication Presses

Millions of copies of periodicals are printed, bound, addressed and mailed every month by this 275-man Ohio plant. All their presses are web-fed. At key spots in the Danner operation are two 22 $\frac{3}{4}$ x 35" ATF Offset Publication Presses.

The older of the two— a four-unit web-fed press—was purchased in 1948; and, according to Danner, "it is the real workhorse of our plant." This ATF press has unusual versatility. It has an ATF magazine folder at each end of the press and each printing unit can be fed with a roll of paper from the side. A roll can thus be run through just one printing unit, or two, three or four as per number of colors required, or additional rolls can be run to increase the number of signature pages.

 A new two-unit 22 $\frac{3}{4}$ x 35" ATF Publication Press was installed in January 1959. It handles most jobs at a net production of 18,000 signatures per hour; however, Charles Cheviron, Pressroom Superintendent, reports: "It runs very satisfactorily at higher speeds, too." This press is equipped with ATF's new High-Speed Folder and a packer which speeds the handling of the printed and folded product.

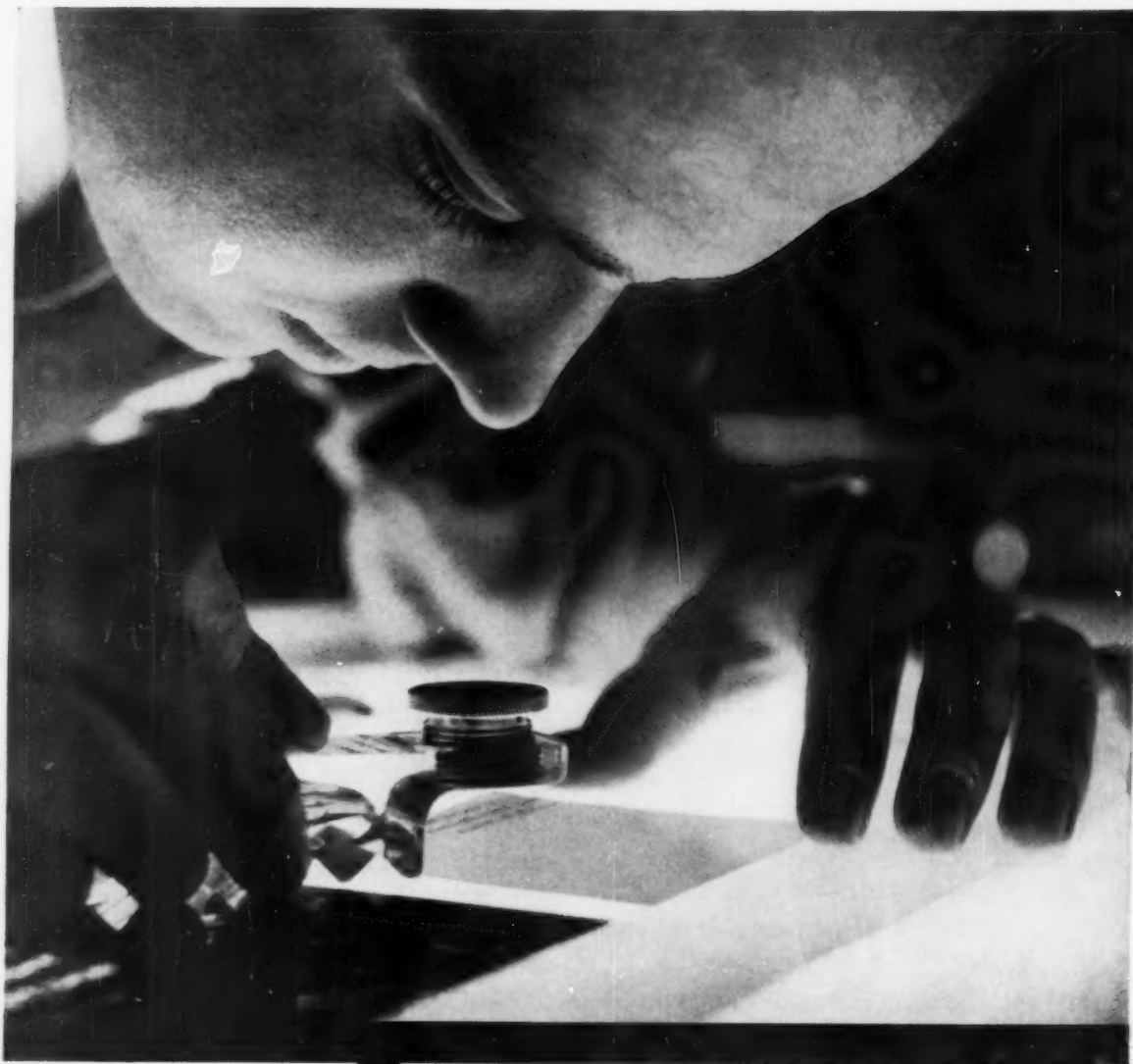
These ATF   Presses are helping Danner print several dozen magazines, catalogs, children's books, booklets and many other types of work. An indication of the volume: an employee of the post office is stationed permanently at the plant to process mailings, and two carloads of paper are unloaded daily at their siding.

Find out how ATF Publication Presses can help you boost your volume of production—and profits.
Write for illustrated brochure.



AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth, N. J.



CRONAR ◆

Litho Films...

stable

consistent

"proven in use"

For camera halftones, line negatives, contact positives, color corrector masks—any process requiring a superior litho film, you know you're safe with a CRONAR Litho Film.

CRONAR Litho Films are extremely high contrast, ortho films with non-halation backings that insure maximum image sharpness, and clear completely during processing. They were the first graphic arts films on polyester base . . . and they've proven their superiority in leading shops throughout the world.

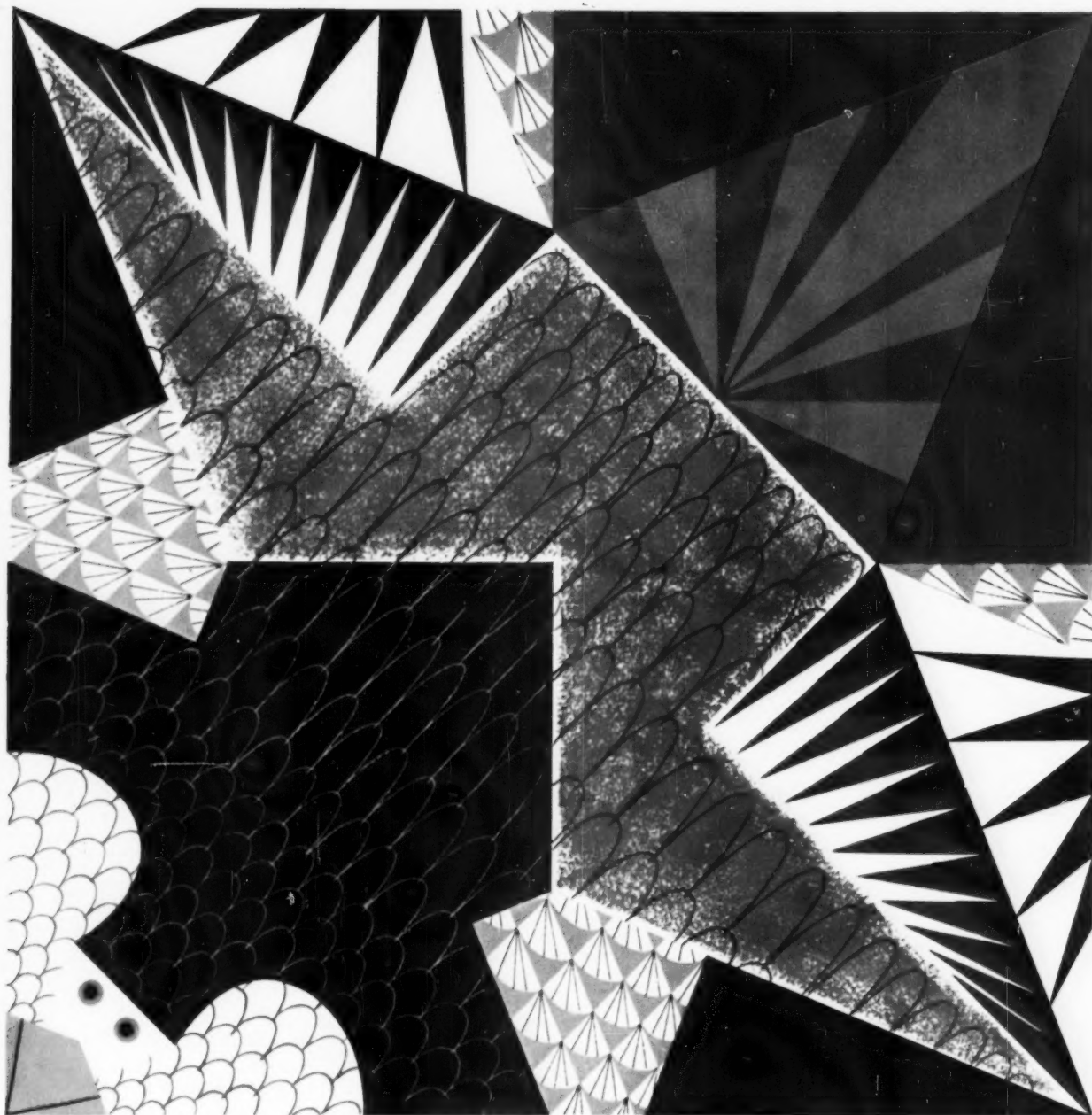
You can be sure there's a CRONAR Litho Film that will work efficiently for you. For more information, ask your Du Pont Photo Products Technical Representative or your Graphic Arts Dealer.

◆ Symbol and CRONAR are Du Pont trademarks for polyester graphic arts films.



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

E. I. du Pont de Nemours & Co. (Inc.)
Photo Products Department, Wilmington 98, Del.



What are you hunting for?

Nibroc Offset offers high brightness, good opacity, extraordinary strength and unusual dimensional stability.

Make this Origami Flapping Bird yourself, it's fun and it's a good test of Nibroc Offset's strength and stability. You'll find instructions on the back of this page.

Cartons, skids and rolls; customary sizes and weights. For samples and complete information write or wire Dept. PD, Brown Company, Boston, Massachusetts.

There's more life in **NIBROC® OFFSET**

The ancient Japanese art of Origami (paper-folding) has been handed down for generations in the Orient. All objects are made by folding square pieces of paper. We hope you will try this fascinating art with this piece of economical, free-sheet Nibroc Offset.

If you would like copies of this series sent to you, write BROWN COMPANY (Paper Division).

Another Quality Product of
BROWN COMPANY

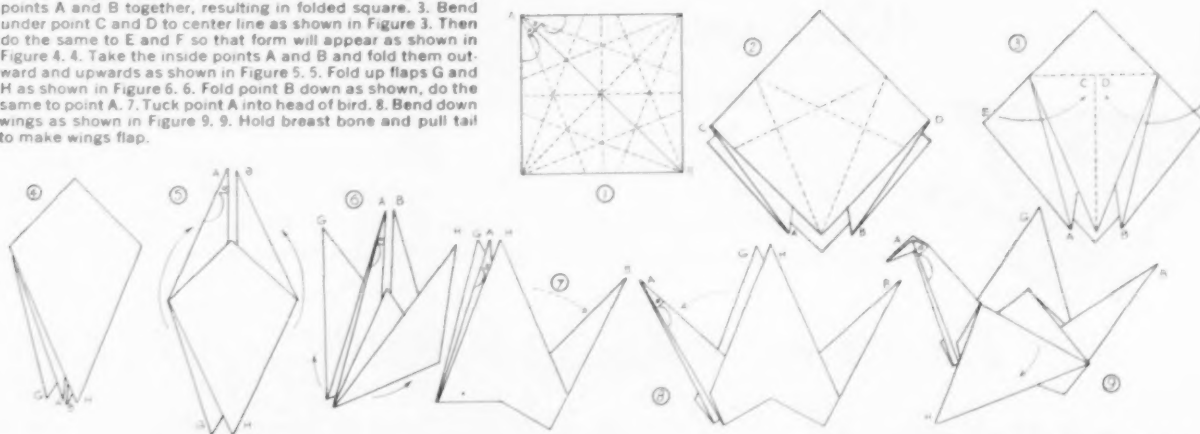
150 Causeway Street, Boston 14, Mass.

Mills: Berlin and Gorham, N. H.

Tear out page on perforation and trim area exactly square before folding.

ORIGAMI INSTRUCTIONS — A FLAPPING BIRD

1. Crease and unfold square of printed paper along all lines as shown in Figure 1. (Line A-B should be reverse fold.) 2. Bring points A and B together, resulting in folded square. 3. Bend under point C and D to center line as shown in Figure 3. Then do the same to E and F so that form will appear as shown in Figure 4. 4. Take the inside points A and B and fold them outward and upwards as shown in Figure 5. 5. Fold up flaps G and H as shown in Figure 6. 6. Fold point B down as shown, do the same to point A. 7. Tuck point A into head of bird. 8. Bend down wings as shown in Figure 9. 9. Hold breast bone and pull tail to make wings flap.



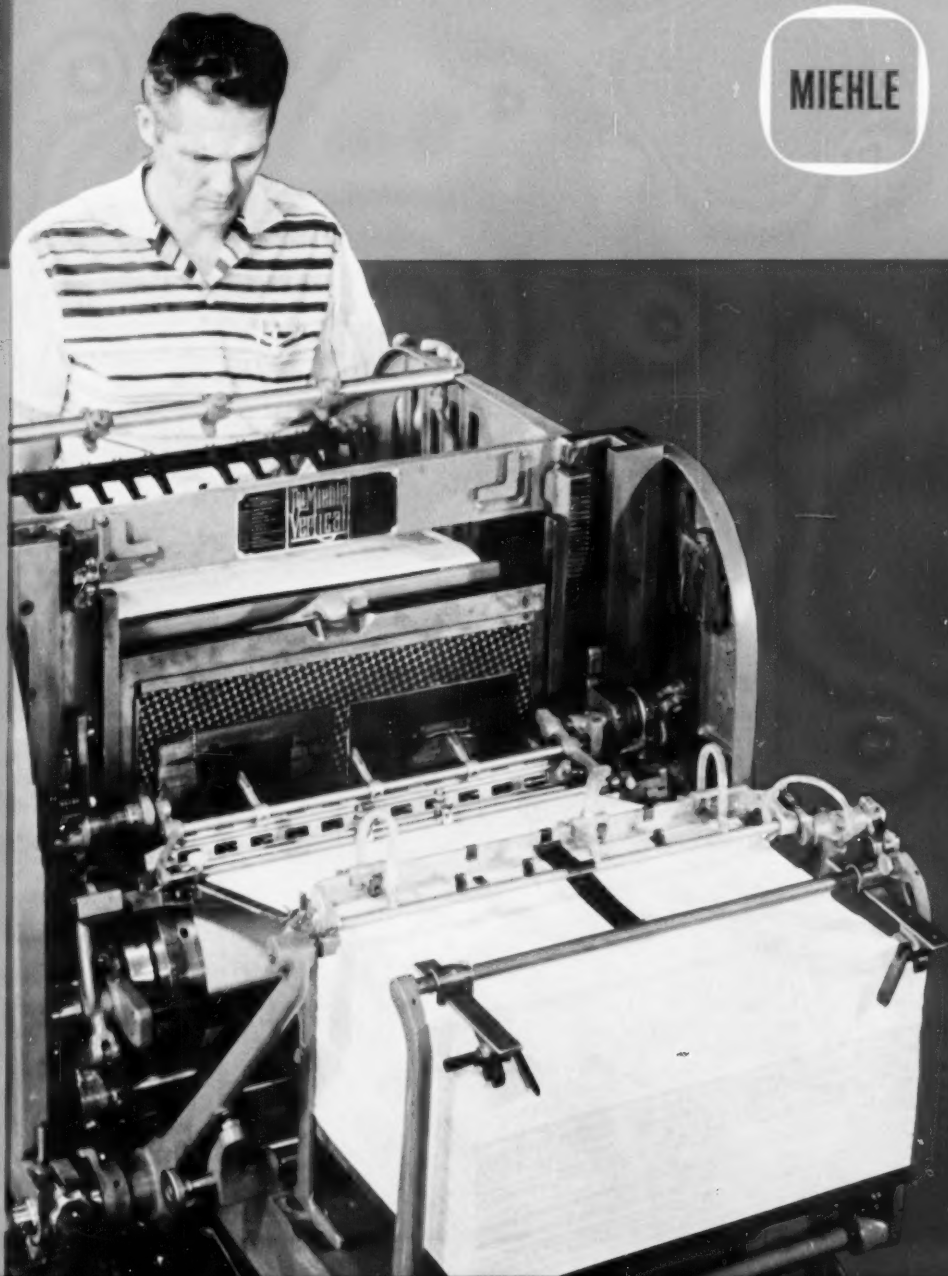
VERSATILE, ECONOMICAL, PROFITABLE EQUIPMENT

HANDLE 94% OF ALL JOBS...VERTICALLY

Just name it...simple letterheads, sharp halftones, fine color work ...envelopes, numbering, imprinting, perforating, scoring, two-sheet printing...short runs or long runs...the Miehle Vertical handles them all. The Vertical will handle 94% of all jobs that come into the average shop—and at a profit.

The Vertical is unmatched for fast get-away...changeover is less than 3 minutes and makeready under 10. The V-50 Vertical handles sheets up to 14 x 20" at speeds up to 5000 an hour. Ask about the factory rebuilt V-36 Vertical, too. Think Vertically...think Miehle for versatile, profitable printing.

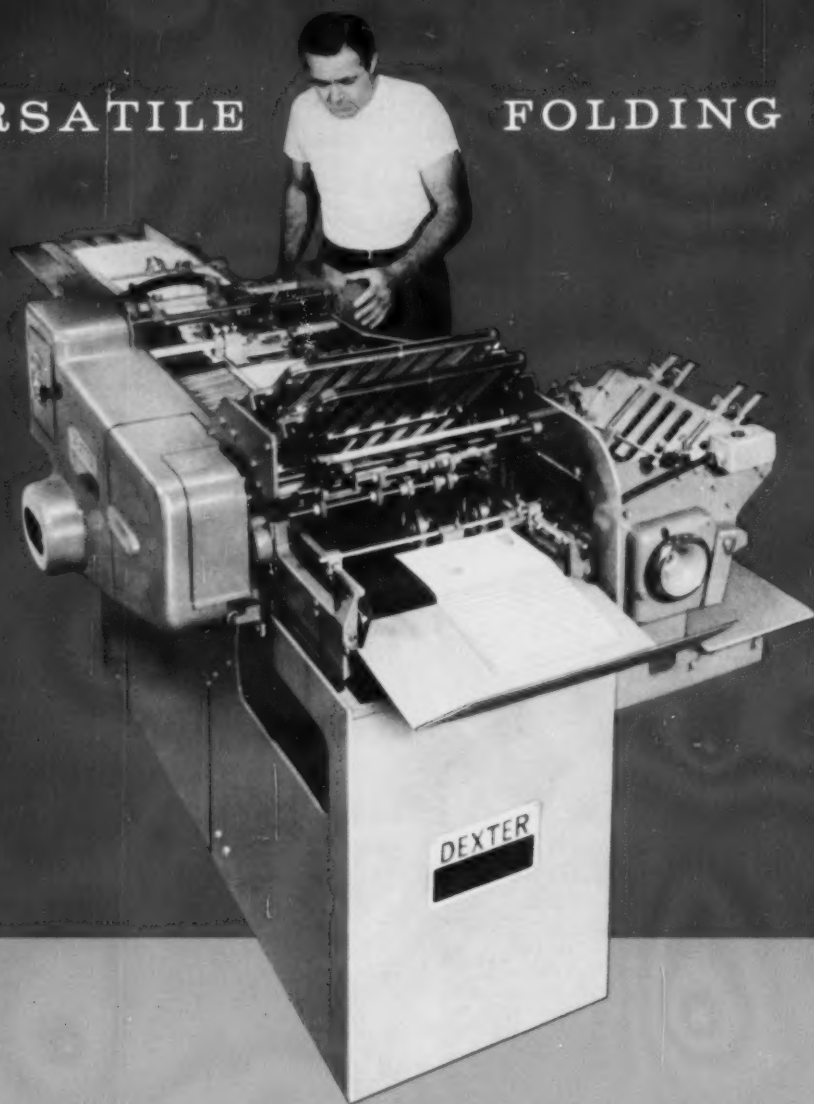
MIEHLE



DEXTER

VERSATILE

FOLDING F



HIGH SPEED—LOW COST

The McCain Saddle-Matic from Dexter is a low-cost, automatically fed stitcher, especially designed for all of the average plant's saddle bound work.

It will handle signatures from $3\frac{1}{2} \times 6"$ to $11\frac{1}{4} \times 14"$, at speeds up to 4500 an hour.

Its versatility for short runs is outstanding... get-away is fast and a complete machine changeover takes less than 5 minutes for the two pockets and the stitcher. One person, one side loading and operation means greater time savings and profits. Compact design saves floor space—just 30 square feet. For high speed, low cost automatic saddle-binding on both long or short runs, it's McCain Saddle-Matic from Dexter.

McCain Bindery Equipment sold and serviced by The Dexter Company

FOR ADDED PROFIT

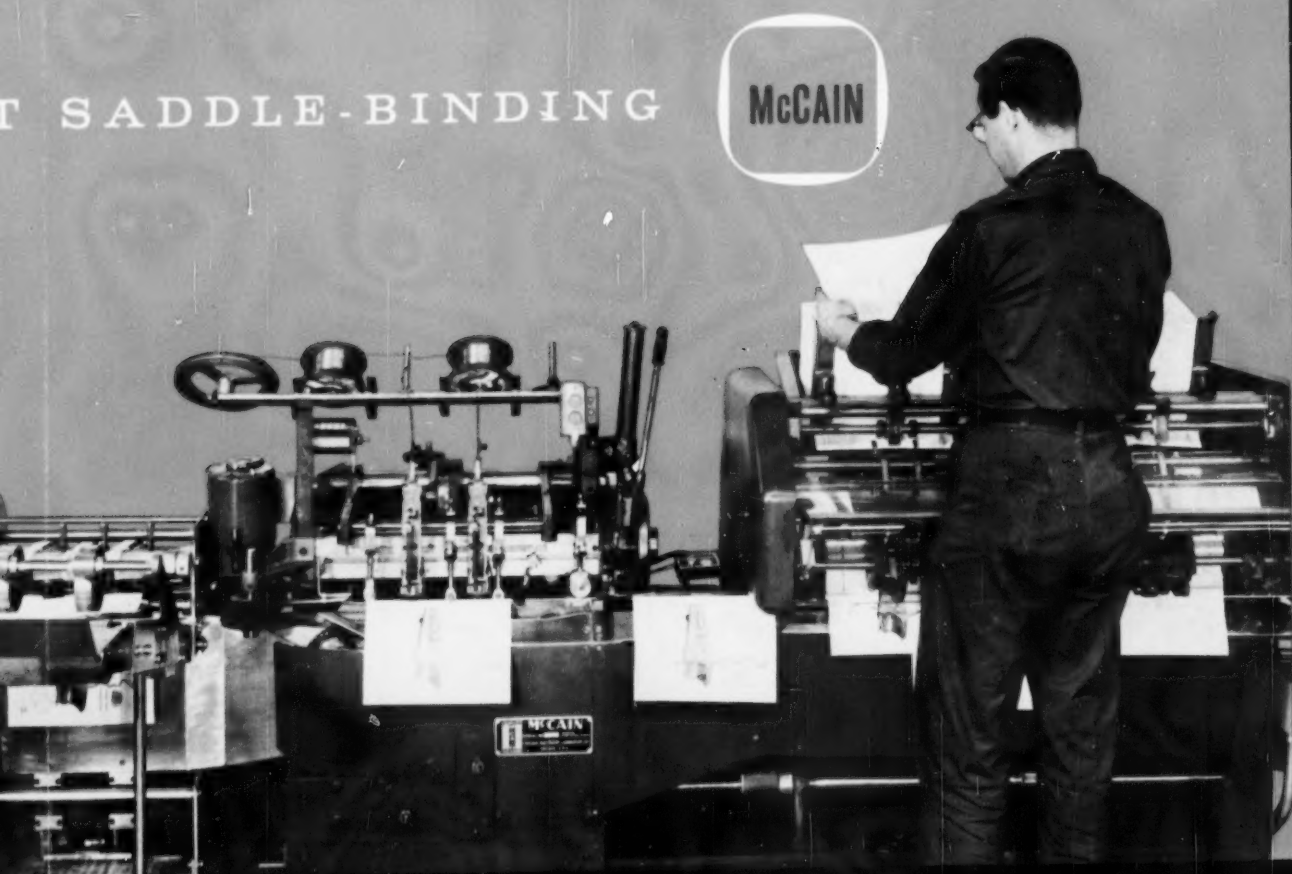
Dexter (Cleveland) AS and WS Folders are specially designed to handle the output of small, fast presses...circulars, inserts, greeting cards—folding of all kinds—is done with matchless accuracy and at a low cost per 1000.

With Dexter's easy set-ups and quick changeovers both long and short runs can be more profitable.

Real versatility...precision scoring, slitting, perforating and optional pasting...the WS handles sheets from 3 x 4" to 14 x 20"...the maximum sheet size of the AS is 18 x 24"...Both have geared speeds of 4200 inches per minute...optional fold plate arrangements are available for the WS and AS.

T SADDLE-BINDING

McCAIN





CUT ACCURATELY FOR ADDED PROFIT

A Lawson Regent Hydraulic Clamp Cutter will give you greater cutting productivity and accuracy. Unequalled in its class, built for precision, priced for economy. Up to 50% heavier than comparable machines... unmatched back gauge speed...greater lift capacity...efficient hydraulic clamping...fast 42 stroke-a-minute knife action...convenient, safe controls...three sizes—34½", 42" and 52"...Automatic Spacer optional.

Your operator will like the way the Regent handles...your customers will appreciate its cutting quality...you will enjoy its profitable productivity.

And the Regent is backed by Miehle-Goss-Dexter, Inc., world's largest manufacturer of graphic arts machinery.

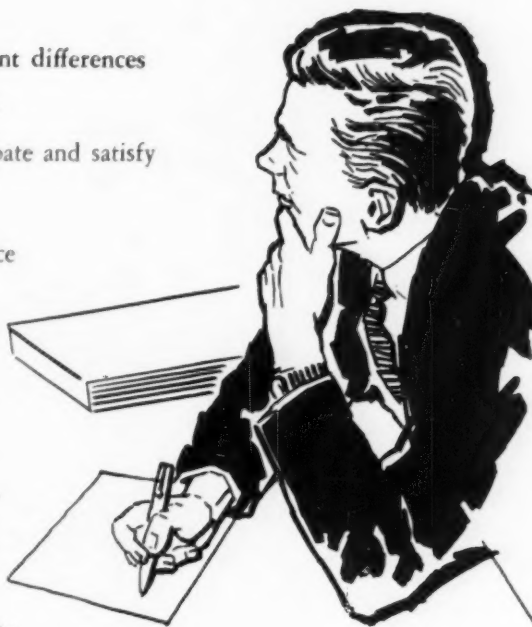
LITHO IN U.S.A.



WHY YOUR CUSTOMERS SOMETIMES GO TO ANOTHER PRINTER

One of the most important differences between the successful printer and his competitors is his ability to anticipate and satisfy the unspoken desires of discriminating customers.

Often neglected is their wish that correspondence subtly reflect their personal standing and prestige of the firm. Because your customers look to you for expert judgment, it is a sound investment to stock, recommend and print their stationery on a PARSONS Bond Paper. When you suggest obvious top-quality look, feel and performance, your customer is satisfied and flattered. You have translated his needs into your ability to help him. You have earned his lasting respect, confidence and continuing business.



Prestige Papers for Business

PARSONS BONDS

YOURS: Outstanding Letterhead Design Portfolio — created by the Advertising Design Department of world-famous Pratt Institute — on Parsons King Cotton Business Papers. Write on your business letterhead for Portfolio Number 832

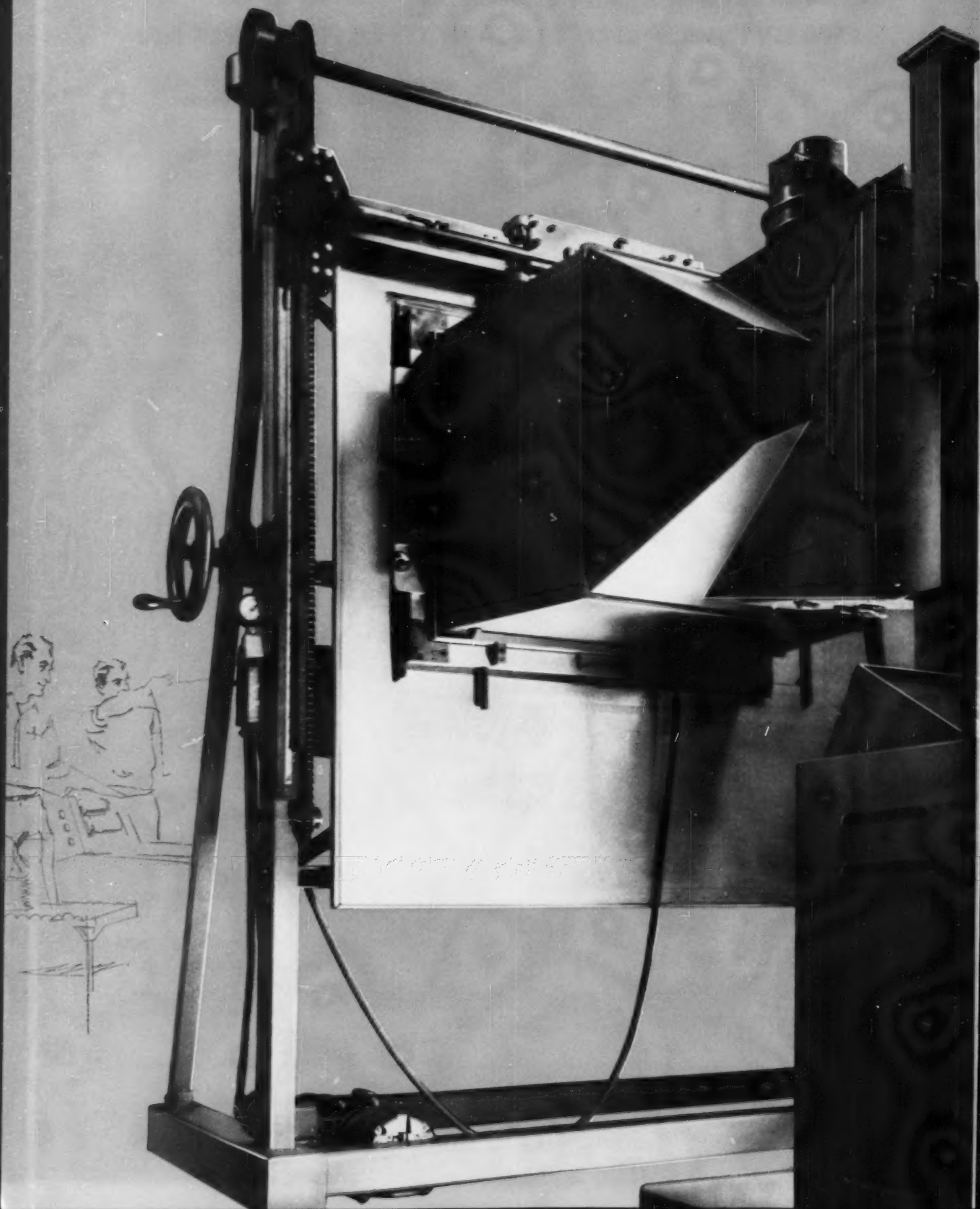


OLD HAMPDEN BOND	●	{ Extra 100%
PARSONS BOND	●	100%
L'ENVOI	●	100%
LACONIA BOND	▲	75%
EDGEMONT BOND	■	50%
HERITAGE BOND	◆	25%
RASABLE BOND	◆	25%

Contact your local paper merchant or the mill

PARSONS PAPER DIVISION NATIONAL VULCANIZED FIBRE CO. HOLYOKE, MASSACHUSETTS

Almost everything in Graphic Arts owes some of its excellence to contributions made by ATF over the past 69 years. We continue, this year, with 6 new major developments to help you produce more and better printing, more profitably.



THE NEW ATF- GERSON MULTIPLATER



*a step-and-repeat
photocomposing machine
for high precision,
multiple-image platemaking.*

Here, for the first time, is a high precision step-and-repeat photocomposing machine that is within the economic reach and operating scope of every progressive offset printing plant. Designed for fast, accurate production of multiple image or combination plates, the Multiplater is priced thousands of dollars lower than other high precision step-and-repeat equipment. It is a *practical* unit, designed and developed *by* working lithographers *for* working lithographers who need a rugged, dependable, easy-to-operate unit that requires no critical positioning techniques, no complicated layout calculations and no specialized stripping or operating skills. It combines top quality, high production and low operating costs.

- Save on film and camera time
- Save on stripping and opaquing time
- Make combination plates without combination negatives
- Insure color register
- Get away faster at the press
- Do better binding with more accurate printing
- Go after those big profit, close register color jobs
- You can *compete* with step-and-repeat!

To learn more about the Multiplater, and how it can boost your production . . . and profits, write for our free eight-page booklet. Its fact-filled, illustrated pages clearly show the Multiplater's simplicity of operation and how its precision and economy favorably affect every production phase . . . from camera to cutter.

ATF

AMERICAN TYPE FOUNDERS

Dept. S1, 200 Elmore Ave., Elizabeth, N. J.

REDUCE

REDUCE

REDUCE

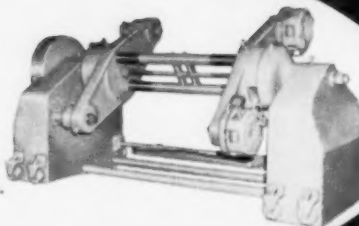
WASTE & DOWN-TIME!

WASTE & DOWN-TIME!

WASTE & DOWN-TIME!

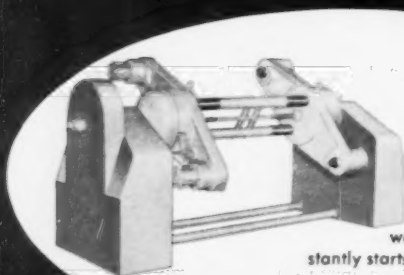
**Stanford Turret-Type
Unwind Stand**

Instantaneously attaches
new roll to moving web
without interrupting or
slowing down process.



Fully **AUTOMATED** Web Processing

with **STANFORD** **TURRET-TYPE Unwind & Rewind Stands**



**Stanford Turret-Type
Rewind Stand**

Changes cores without
stopping process. Cuts
web at desired position, in-
stantly starts rewind on second shaft.

Your continuous web processing can now be truly continuous, with Stanford Turret-Type Unwind and Rewind Stands. No need to stop or slow down high-speed, process machines to make roll changes. Precision-made Stanford units splice and transfer rolls "on the fly" in a fraction of a second, without interrupting production . . . save many times their cost by eliminating work stoppages and wasted material. Built to top-quality Stanford standards, with choice of automatic, semi-automatic, or manual operation.

Write, wire, or phone for full time-saving, money-saving details.

Stanford **ENGINEERING COMPANY**

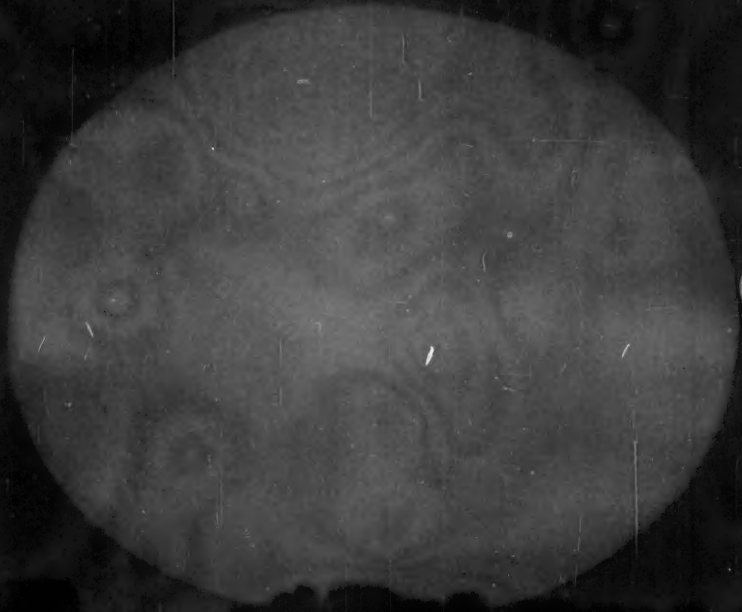
SALEM, ILLINOIS • PHONE, SALEM 553

Canadian Rep: Gordon Keates 133 Flora Dr., Scarborough, Ont.

Manufacturers of Slitters, Web Guides, Rewinding and Constant Tension Equipment

List of users
upon request.

SOME EXPERIMENTS IN LETTERHEAD DESIGN







FITZ • MARAGANIAN • WARBERG • DONATELLI




THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
455 FIFTH AVENUE
NEW YORK, N.Y. 10018




Java Man had no great communication problem. His exchanges with other Java Men were totally visual and oral. He made his feelings known directly, graphically and without confusing subtleties. He roared or purred or screamed or hummed or grunted or beat his chest or stamped his feet or whomped something with his club.  He did all of his image-building himself, personally.  Life



Some examples of appropriately unusual letterheads. To paraphrase a modern proverb, you don't have to be in an unusual business to use an unusual letterhead—but it helps! In addition to the propriety of these designs, note, too, please, their careful consideration of layout, typography and, of course, color—glorious color. An important reason for the clarity and brilliance you see here is the all-but-absolutely-achromatic background of PLOVER BOND. Its whiteness is matched by its uniform finish and its consideration for the pressman; lies flat; defies curling. PLOVER BOND. Proudful result of the finest raw materials, the ultimate in craftsmanship and the purest papermaking water in the world. It's visibly better.

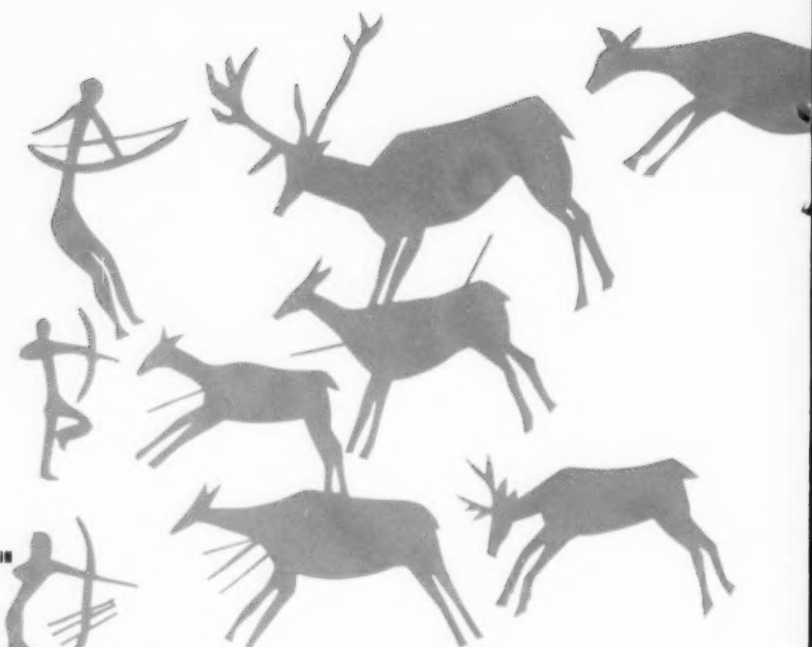
was tough, but uncomplicated.  All this changed with the advent of the abacus, the wheel, the Archimedes Screw and the Phoenician Alphabet.  Well, not quite everything. For Java Man had discovered that when he acted the way other Java Men thought was natural—for him—they followed him; or obeyed him.  But when he acted in a way that they thought was unnatural—

for him—they laughed at him; or ignored him; or whumped him with their clubs.  This brings us, via a highly devious route, to the essential need of any 20th Century letterhead design . . . It must be compatible with the nature of the user's business.

PLOVER
BOND
WHITING- PAPER COMPANY, STEVENS POINT, WISCONSIN
better papers are made with cotton fiber

You are a member of a profession that demands the knowledgeable use of powerful symbolism. Java Man wouldn't understand this. But these fine PLOVER BOND distributors do; they'll be delighted to provide you with unlimited quantities of the visibly better cotton fiber content paper that enhances the designer's art.


WHITING PLOVER BOND PAPER COMPANY, STEVENS POINT, WISCONSIN
better papers are made with cotton fiber



Akron, Ohio.....The Alling & Cory Company
 Atlanta.....The Whitaker Paper Company
 Baltimore.....The Baxter Paper Company
 Baltimore.....The Paper Supply Company
 Bethlehem, Pa.....Wilcox-Walter-Furlong Paper Co.
 Birmingham.....Jefferson Paper Company
 Boise.....Zellerbach Paper Company
 Boston.....D. F. Munroe Company
 Boston.....Warren L. Wheelright Paper Co., Inc.
 Bridgeport, Conn.....Geo. W. Millar & Co., Inc.
 Bristol, Va.-Tenn.....Dillard Paper Company
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 Burlington, Vt.....Vermont Paper Company, Inc.
 Charlotte, N. C.....Dillard Paper Company
 Chicago.....Chicago Paper Company
 Chicago.....Midland Paper Company
 Chicago.....Moser Paper Company
 Chicago.....Reliable Paper Company
 Cincinnati.....The Chatfield Paper Corporation
 Cleveland.....The Alling & Cory Company
 Columbia, S. C.....Palmetto Paper Company
 Dallas.....Clampitt Paper Company
 Danbury, Conn.....Mid-Eastern Envelope & Paper Company
 Denver.....Jensen Paper Company
 Des Moines.....Western Newspaper Union
 Detroit.....The Whitaker Paper Company
 Dubuque.....Weber Paper Company
 Duluth.....Duluth Paper & Specialties Co.
 Emeryville, Calif.....Zellerbach Paper Company
 Eugene, Ore.....Zellerbach Paper Company
 Eureka.....Zellerbach Paper Company
 Fargo.....Leslie Paper
 Fargo.....Western Newspaper Union
 Fort Wayne, Ind.....Taylor-Martin Papers, Inc.
 Fort Worth.....Clampitt Paper Company
 Fresno.....Zellerbach Paper Company
 Grand Rapids.....Salon & Gilhula Paper Co.
 Great Falls, Mont.....Leslie Paper
 Greensboro, N. C.....Dillard Paper Company
 Greenville, S. C.....Dillard Paper Company
 Harrisburg, Pa.....The Alling & Cory Company
 Hartford, Conn.....Batt Paper Company
 Hartford, Conn.....Elliot R. Vanderlip Co., Inc.
 Houston.....Clampitt Paper Company
 Indianapolis.....The Chatfield Paper Corp.

Indianapolis.....Monahan Paper Company, Inc.
 Jackson, Miss.....Central Paper Company
 Jacksonville, Fla.....Graham-Jones Paper Company
 Kansas City, Mo.....Midwestern Paper Company
 Kansas City, Mo.....Wertgame Paper Company
 Knoxville.....Louisville Paper and Mfg. Co.
 Lincoln, Nebr.....Western Newspaper Union
 Little Rock.....Western Newspaper Union
 Los Angeles.....Zellerbach Paper Company
 Louisville.....Louisville Paper and Mfg. Co.
 Madison, Wis.....General Paper & Supply Co.
 Madison, Wis.....Yankee Paper & Specialty Co.
 Memphis.....Memphis Paper Company
 Menasha, Wis.....Yankee Paper & Specialty Co.
 Miami.....E. C. Palmer & Company
 Milwaukee.....Allman-Christiansen Paper Co.
 Milwaukee.....Dwight Brothers Paper Company
 Milwaukee.....Yankee Paper & Specialty Co.
 Minneapolis.....Leslie Paper
 Minneapolis.....Newhouse Paper Company
 Minneapolis.....Wilcox-Mosher-Leffholm Co.
 Montgomery, Ala.....W. H. Atkinson - Fine Papers
 Moline, Ill.....Newhouse Paper Company
 Nashville.....Clements Paper Company
 Newark, N. J.....J. B. Card & Paper Company
 Newark, N. J.....Henry Lindenmeyr & Sons
 New Orleans.....Alca Paper Company
 New Orleans.....A to Z Paper Company
 New Orleans.....Sam A. Marks and Co.
 New York.....The Alling & Cory Company
 New York.....Miller & Wright Paper Co.
 New York.....H. P. Andrews Paper Company
 New York.....Duplicating Papers, Inc.
 New York.....M. M. Elish & Company, Inc.
 New York.....Forest Paper Company
 New York.....Linde-Lathrap Paper Co.
 New York.....Henry Lindenmeyr & Sons
 New York.....Majestic Paper Corporation
 New York.....Geo. W. Millar & Co., Inc.
 New York.....Nelson-Whitehead Paper Corp.
 New York.....Reinhold-Gould, Inc.
 New York.....Ris Paper Company
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 Pittsburgh.....The Alling & Cory Company
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 Rochester, N. Y.....The Alling & Cory Company
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 Saint Louis.....Acme Paper Company
 Saint Paul.....Leslie Paper
 Saint Paul.....Newhouse Paper Company
 Salt Lake City.....Western Newspaper Union
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packaging
no longer
tied
to sales
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Here's news for marketing people: now you can get the extra quality, attention and product protection of foil packaging and labeling regardless of sales volume. Quantity, as well as reproduction quality, illustration and copy change requirements, used to be the factors in deciding whether to use foil. Then, gravure or letterpress seemed to be the only practical ways to print foil.

Anaconda Aluminum, long the leading supplier of laminated foil for both these printing methods, now introduces ANALITH* laminated foil stock, specially for lithography. Now your foil packaging can be economically printed in all quantity ranges. Your designers can use all colors of both transparent and opaque inks on reflective ANALITH for design opportunities to stimulate impulse buying. Your printer has complete information. Ask him or write Anaconda Aluminum, Department PA-3, Louisville 1, Kentucky.

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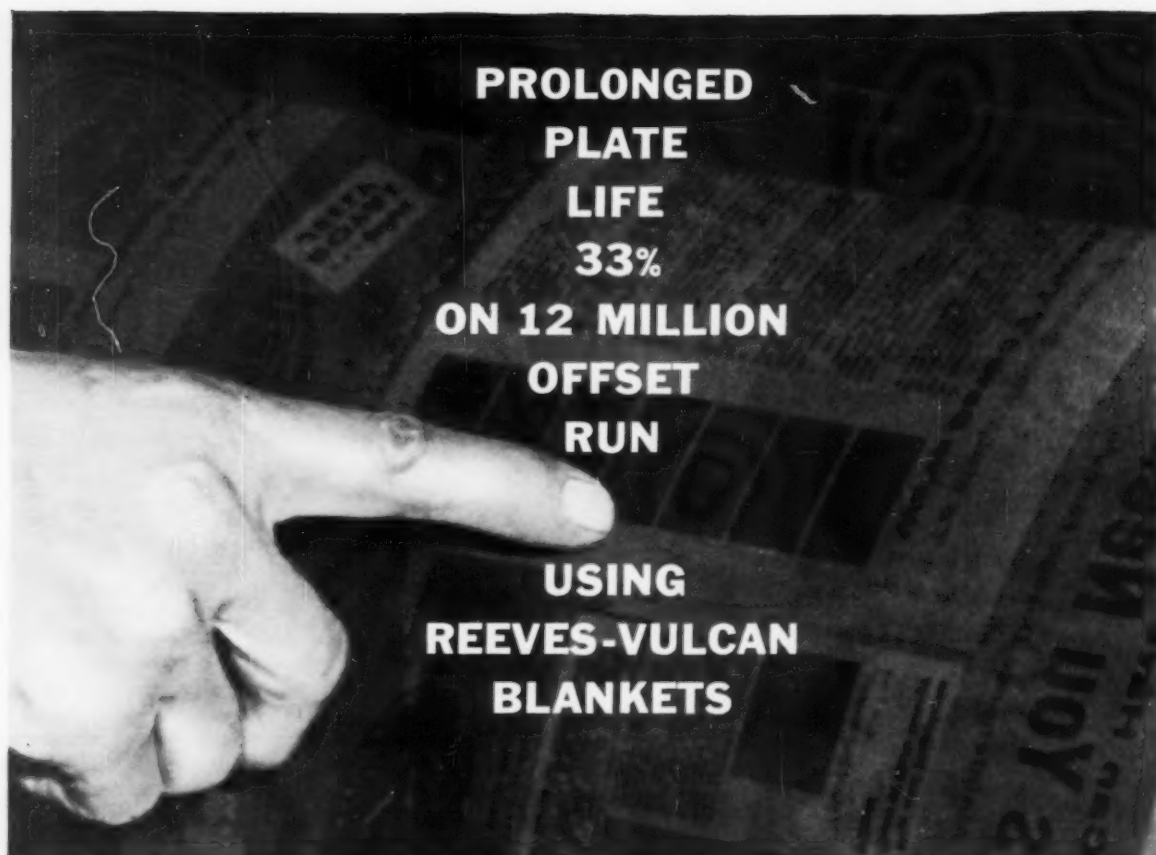
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33%
ON 12 MILLION
OFFSET
RUN
USING
REEVES-VULCAN
BLANKETS**

When Brose Offset Lithographic Co., Inc., New York, took on a two-color, 12 million folder offset job, they knew that the life of their pre-sensitized, grainless, aluminum plates would be a major cost factor in the project. That's why they protected their plates with the smooth performance of even-age Reeves-Vulcan blankets.

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REEVES VULCAN

Vulcan Products Division, 1071 Avenue of the Americas, New York 18, New York



Plates lasted up to 200,000 impressions by using Reeves-Vulcan blankets, on this 12 million piece run at Brose Offset Lithographic Company, New York according to Stanley Brose, president (right) and William Gustafson, Pressroom foreman.

Purple Finch (Fringilla Purpurea)
drawn from nature by J. J. Audubon (1785-1851)
Reproduced from a color transparency
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on a remarkable paper... FINCH OFFSET

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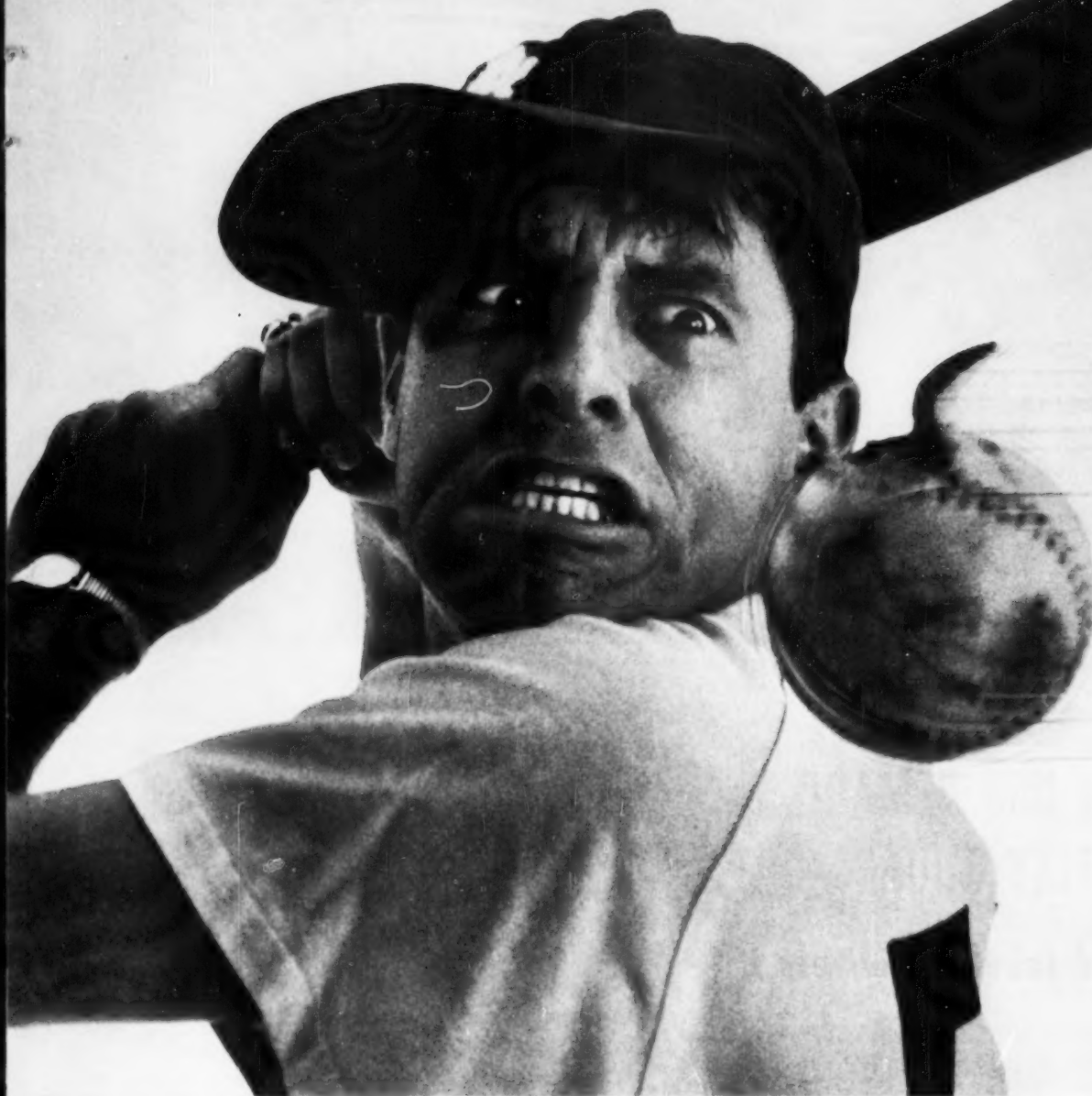
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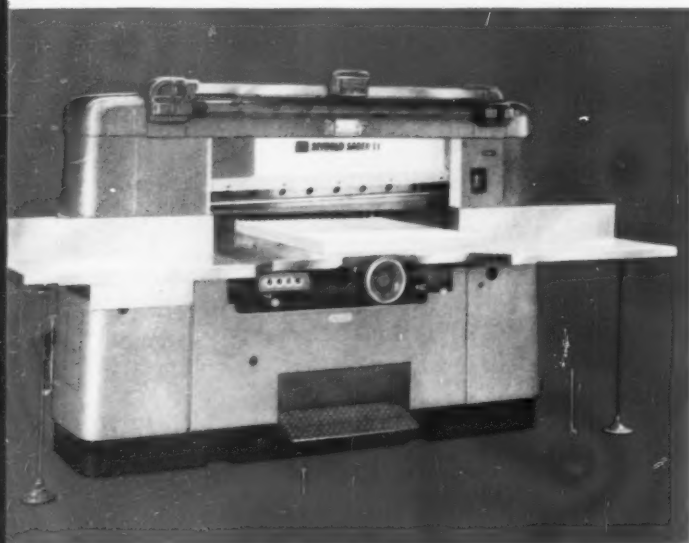
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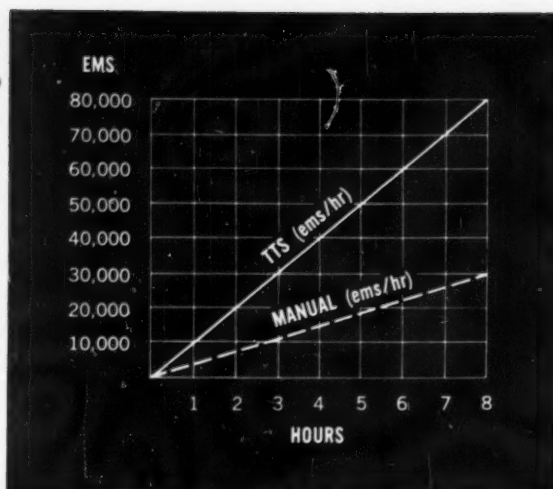
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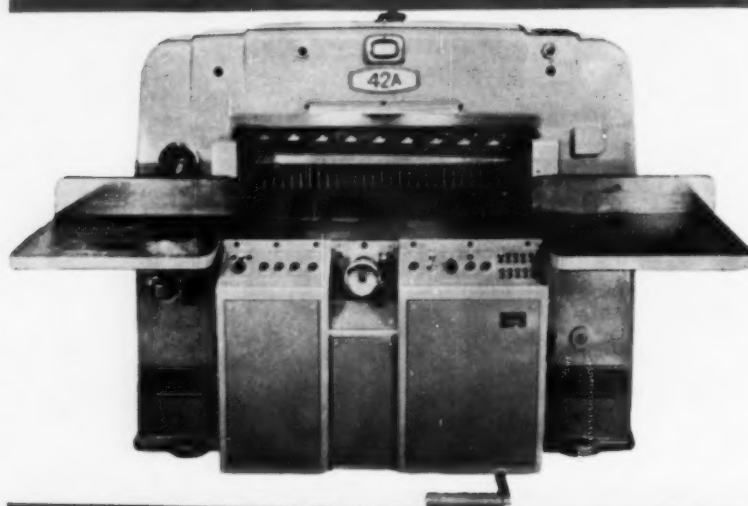
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**Outlook Still Confused;
See 2nd Quarter Upturn**

General business outlook still somewhat confusing . . . too much political talk versus economists' viewpoints clouding situation. Picture somewhat brighter now although first quarter reports may not so indicate. Moderate upturn expected in second quarter . . . nothing spectacular. Most businessmen anticipating improvement. Moderate and gradual rise seen for second half. Definite upgrade for 1962.

**80% Covered in Survey
Say Recession at Bottom**

Four out of five businessmen believe recession has hit bottom or is on the road to recovery, current issue of Dun's Review reports. Survey of 1,100 resulted in outstanding impression of general mood of confidence . . . about 10% said their businesses had suffered no depression at all.

**Postmaster General Asks
Higher Postage Rates**

Plans for closing the "postal gap"—with higher rates—were revealed March 7 by Postmaster General J. Edward Day in Chicago. He will ask Congress to boost 1st class rates from 4¢ to 5¢ and air mail from 7¢ to 8¢. He said he would also request higher rates on 2nd and 3rd class and parcel post.

**Direct Mail Volume
Tops \$2-Billion Mark**

Direct mail advertising dollar volume last year topped \$2-billion for first time . . . 8.45% above 1959 level. Direct Mail Advertising Assn.'s Robert DeLay forecasts continuing increase this year.

**ITU Urges Shorter Work
Week to Help Unemployed**

International Typographical Union urging shorter work week to combat unemployment of "serious and alarming proportions" among American and Canadian workers (quotes are ITU's). It appears there will be no reduction of the Government Printing Office 40-hour work week under Kennedy regime.

**James Harrison Named
To Public Printer Post**

James L. Harrison, staff director of Congressional Joint Committee on Printing, was named United States Public Printer by President Kennedy March 9. Senate Committee on Rules was expected to confirm appointment March 10. Born in Gastonia, N.C., he came to Washington in 1928. He has been associated with Bureau of Census, Office of Price Administration, other agencies. Since 1949 he has traveled over 400,000 miles to visit 330 Government printing plants.

OVER

**Miehle Earnings Up
Over 1960 1st Quarter**

In first quarter (ending Jan. 31) report, Miehle-Goss-Dexter, Inc., Chicago, listed net sales of \$18,323,695 . . . compared with \$18,587,925 for like period last year. Earnings for first three months were \$1,209,196 as against \$1,165,591 for first quarter last year.

**Printing Sales in NYC
Metropolitan Area Down**

January printing sales in Metropolitan New York area were 2.7% below same month in 1960, New York Employing Printers Assn. reported.

**New Firm Will Introduce
Web Offset to Europeans**

Joint American-Dutch corporation has been formed to introduce four-color web offset printing process to European consumers. Safran Printing Co., Detroit, and N. Joseph Leigh, president of Einson-Freeman Co., Fairlawn, N.J., have joined with Smeets of Weert, The Netherlands, to form Smeets-Safran Printing Co. of Weert. Firm will operate U.S.-made ATF 23 9/16x38-inch five-color, perfecting, web-fed, heat-set, offset press.

**January Fine Paper
Sales Down Slightly**

January fine paper sales 2.51% above level for same month last year but extra working day indicated 2.36% decline. Volume only 8.69% higher than December compared with 13% normal increase, National Paper Trade Assn. reported.

**Dexter Co. Announces New
High-Speed Saddle-Stitcher**

New principle of automatic saddle-stitching making possible high sustained speeds incorporated in new McCain Unitized Saddle Binder just announced by the Dexter Co., a division of Miehle-Goss-Dexter, Inc. See New Equipment department in our April issue.

**Foresees Big Increase
In Package Lithography**

In next 10 years 85% of all illustrations and reproductions for packaging industry will be produced by lithography . . . prediction of Edward Swayduck, president, Local #1, Amalgamated Lithographers of America. Only 15% of copy appearing on packaging is produced by offset today. Mr. Swayduck said his organization is the only potent force in lithographic industry capable of meeting manpower and skilled craft requirements that will be needed in packaging field.

**Miehle 14x20 Offset Press
To Be Out Late This Fall**

Miehle Co. will introduce a new 14x20 offset press perhaps late this fall . . . not a new line of offset presses as previously reported. Our New Equipment department will report on it when it's announced.



Lick and a promise?

YOUR BUSINESS CORRESPONDENCE deserves so much more than that! Consider the letters you send as carefully as you'd consider the call you might make in person. Remember that when your letter is in your customer's hands, it represents *you*!

Think about what you say in your letter, first of all. Then *how* you say it.

And don't overlook the importance of the paper you select for your letterhead... the neatness with which your letter is typed... even the envelope you use to carry your message.

Because the letter you send is *you*, give it the crisp crackle of urgency—the bright whiteness of sincerity—the “feel” of your own business personal-

ity. Give it, in short, all the advantages you can get when you put your letterhead on HOWARD BOND.

Your printer or paper merchant can show you HOWARD BOND samples and quote you prices. Examine the paper, reflect on the price, judge for yourself.

ALL HOWARD PAPERS are quality controlled by *AccuRay*.

HOWARD PAPER MILLS, INC. • SUBSIDIARY OF  **St. Regis** • URBANA, OHIO
PAPER COMPANY

Howard Bond

“The Nation’s

Business Paper”

Companion Lines: Howard Ledger • Mimeograph

Duplicator • Posting Ledger • Du-All

Printed on Maxwell Offset



Basis 80—Hand Made Style Finish



All Howard Papers quality controlled by *AccufRay*.

Printed on Maxwell Offset—Basis 80—Hand Made Style Finish



Discoveries in American Art

...on Maxwell Offset

"St. Patrick's Pigeons" is John C. Pellew's title for his spiritual rendering of the famous Fifth Avenue landmark. Mr. Pellew is a faculty member of the Famous Artists School and has participated in all major exhibitions since 1934. He has had several one-man shows. Among the most cherished of his numerous awards is his recent Henry W. Ranger Purchase Award by the National Academy. If you like this reproduction . . . wait 'til you see *your own* color work reproduced on *Maxwell Offset*!

HOWARD PAPER MILLS, INC. • *Maxwell Paper Company* • Subsidiary of  **St. Regis** PAPER COMPANY • Franklin, Ohio

March 1961

our new look

New body type—much easier to read

New techniques in page layouts and illustrations

New display types—up to date and attractive

"THE MORE IT CHANGES, the more it's the same thing." Or so proclaimed the 19th Century French satirist, Jean Baptiste Alphonse Karr. Readers of PRINTER AND LITHOGRAPHER will doubt M. Karr was right when they see this month's issue. For "Our New Look" this month occupies the stage, front and center.

New, dynamic layouts by one of America's top typographers, coupled with new display and body type faces, give PRINTER AND LITHOGRAPHER a startling and vigorous presentation, something rare in business publications.

Major feature and department layouts in this issue, and in the months to come, are the work of Igor de Lissovoy, a typographic designer employed by R. R. Donnelley & Sons Co. of Chicago, one of America's leading printers. Mr. de Lissovoy has made liberal use of white space and has utilized, for the most part, Ludlow Record Gothic Bold Extended in five sizes and Linotype Trade Gothic Bold Extended in the 9-point size. The 8-point and 9-point sizes of Caledonia, with accompanying italics, small caps, and bold

face, were selected as the body type face. Color has been used sparingly, almost conservatively, in order not to create a garish impression, often found objectionable in many business magazines.

Ludlow's Record Gothic series belongs to the Grotesk classification, a European term meaning "sans serif" but in a more precise and mechanical manner than the well-known sans serifs such as Futura and Tempo; in fact, very close to the American Gothic style. Record Gothic Bold Extended is heavy enough to contrast with most text types and wide enough for extreme legibility, particularly in the small sizes; its extra width has an appeal related to the present trend in typographic taste. The Ludlow Record Gothic series was designed by R. Hunter Middleton, director of the Department of Typeface Design for the Ludlow Typograph Co.

Linotype's Trade Gothic Bold Extended, being used in our pages in the 9-point size for single-column heads and for auxiliary display, was developed during the past year under the supervision of Jackson

(Turn to page 142)

SCHOOLS TO 76 Have printing as course for pupils

Ludlow Record Gothic Bold Extended in five sizes will be used for major display.

ABCDEFGHIJKLMN OPQRSTUVWXYZ & AEO
ABCDEFGHIJKLMN OPQRSTUVWXYZ & AEO
abcdefghijklmnopqrstuvwxyzæøefififfiffiffi
abcdefghijklmnopqrstuvwxyzæøefififfiffiffi

Linotype Trade Gothic Bold Extended in 9-point size will be used for small article heads and auxiliary display.

This page reproduction from our May, 1959, issue, depicts use of Lydian Bold Condensed for main display heads, Spartan Heavy for decks, Garamond for body face, lack of white space in layouts, generally crowded makeup

Next Month...

★ Are you a creative printer or just an order taker? Which method brings you most and best sales? Lead article by Richard Armstrong, sales wizard for one of Midwest's best offset-letterpress printing firms, will tell you how he does it with spectacular results. ★ If you are planning to build a new plant or enlarge old one, Charles W. Latham will have excellent suggestions for offset and letterpress printers alike—for small or large plants. ★ One of the Southeast's newest offset-letterpress printing plants, Fosse & Davin of Atlanta, will be described. ★ "Printing Sale I'll Never Forget" features Felton Calverly of Minneapolis. ★ Army's new lithographic plate surfacing method will be explained by S. W. Gilman. ★ West Coast has a remarkable plant in H. S. Crocker Co., San Francisco; company does fine color work. ★ J. L. Frazer has new edition of "Typographic Searchboard." You'll also find 15 departments, each with articles of value.

Creative Use of Colored Paper Increases Sales

Creative use of colored paper is a basic tool for sharpening the eye-stopping value of printed material, but lack of knowledge about, or confidence in, the techniques and effects of using colored inks on colored stock has hampered its widespread adoption, according to E. I. du Pont de Nemours & Co.

A nationwide survey of commercial printers, artists, and art directors, conducted by the company's Dyes and Chemicals Division, indicated that while 98% of the printers had used colored stock, they might be overlooking increased business by failing to promote it extensively.

Du Pont's suggested solution for this problem is an educational campaign with paper suppliers showing printers, by ac-

Web Offset Paper Problem Being Solved Rapidly To

Special features must be built into paper for web offset press; technical men at paper mills must understand problems of press

The web offset process is showing such rapid growth and diversification of work that there is still a period of growing pains ahead, Kenneth L. Wallace, product engineer for Kimberly-Clark Corp., declared at the annual meeting of the Web Offset Section of the Printing Industry of America April 23. (See page 102.)

"The volume of paper used on these presses is immense, and truly indicates that web offset printing is carving for itself a significant place in the graphic arts industry," Mr. Wallace said at the group's dinner meeting.

"From surveys conducted in the industry," he said, "consumption is indicated at approximately 340,000 tons of paper per year. The bulk of this tonnage is of the uncoated variety of paper; however, approximately 74,000 tons is coated and this is steadily increasing."

"Web offset has demonstrated that it can, with proper care and paper, economically produce relatively short-run job printing at a reproductive quality equal to that obtained on sheet presses, the speaker noted.

This development has created a demand for higher quality paper, Mr. Wallace stated, adding that "Forward-looking suppliers are designing grades to fill the demand for higher quality papers, grades designed with the process in mind. New additives, binders, and sizing materials are being evaluated and some show great promise."

The area where web offset has shown

may be, it is important that paper be made to meet the needs of the process. Rolls of paper for this process must be uniformly wound and free of defects.

"There is some hope for the future use of letterpress printing, but it must be carried on with new methods and equipment to make it possible to use the web offset process," Mr. Wallace said.

Turning to the problem of heat set web offset printing, Mr. Wallace explained that "Basically, the problem is caused by the inability of moist paper to escape quickly enough to prevent the ink from setting. The ink then runs and smears within the web, creating a blotchy appearance." He listed four factors:

1. Porosity of the paper, or the rate at which air can flow through it.
2. Moisture content of the paper, or the amount of moisture in the paper.
3. Oven temperature, air circulation, and dwell time in the oven, or the time the paper spends in the oven.
4. Ink coverage. Areas of high ink coverage are the first to show tendency, as the ink has a tendency to set before the paper has dried.

Mr. Wallace said that the industry is working on solutions to these problems, and that the future of web offset printing is bright.

The area where web offset has shown

HOW DO WE PRINT

Tomorrow?

New developments in papers coming in the next 10 years.

Will there be one paper suitable for all major processes?



BY RONALD I. DRAKE

Technical Director, Customer Services, Champion Paper & Fibre Co.

Mr. Drake has spent 41 years in the paper industry. He joined Champion in 1936 as a field service representative in the sales department and later served as manager of the company's technical sales service. In his present position he serves as the principal technical assistant and advisor on the use of Champion products by printers, converters, and others.

BEFORE WE ATTEMPT to foresee what the future holds in new printing techniques, it might be well to look back at progress in this industry of ours.

If we start with the invention of movable type by Gutenberg in c. 1450 and trace the development of the printing industry, we discover an amazing thing. For almost 400 years the printing industry was relatively static.

Actually, the first stirrings of this giant, the printing industry, started with the invention of the Fourdrinier paper machine in 1798. This invention improved the supply of paper, but costs remained high. When, in 1850, the means of producing papermaking fibers from wood was discovered, the giant rose to his knees, for this discovery expanded the availability of paper and greatly reduced the cost.

The next 50 years were marked by the development of mechanical processes and sources of power to replace the old hand-operated presses. During this same time, we moved from black-and-white to color in our printing. Keeping pace with these innovations in printing, the paper industry began the manufacture of coated papers. Most of the printing produced during this period was by the letterpress process.

In the next 50 years, from 1900 to 1950, progress accelerated even further with the advent of roll-fed presses. Li-

thography came of age through the introduction of metal plates and the development of the offset lithographic press. For many years the only papers available to the offset lithographer were uncoated papers. But about 1935 coated offset enamels first made their appearance and the competitive race between letterpress and offset was fully joined.

Also in 1932, the paper industry came up with a paper coated on the paper machine. This great increase in paper production was forced by a "galloping" demand for more paper at lower costs. From 1930 to 1950 the story of the growth of the graphic arts industry is one of bigger and faster presses. Also, gloss and more gloss became the rage. This further increased the demand for papers with harder, less absorbent surfaces and increased picking strength. These qualities, while desirable for this particular requirement, are secured only at the expense of surface smoothness or flatness and reproductive quality.

What we have done so far is merely to point out that the growth of the printing industry was greater in the 50 years from 1850 to 1900 than in the previous 400 years, that the growth for the next 50 years was at a much higher rate than the previous 50, and the last 10 years from 1950 to 1960 have again

shown us a rate of development in excess of the previous 50 years.

It is this area in which we currently are interested: what has been done in the last 10 years of papermaking and printing and what will happen in the next 10 years? Will we and can we continue this growth pattern? Or will some new, now unknown, means of communication make all that we have today obsolete?

What are the outstanding developments of the last 10 years? First and foremost, I believe we must list the application of instrumentation and automation to the graphic arts industry. Included within this category are, of course, the whole fields of electronics and photolithography, chemistry, and physics.

We have automated register controls on web-fed presses, automated color separation devices, automated collating, binding and trimming machines. We set type photographically. We use an electronic device for color control instead of relying on the pressman's skill and ability to equate and match color against a visual standard. And there are plenty of others.

It would appear that every possible effort is being made to reduce the process of printing to a robot-like operation. But I seriously question whether we shall ever quite reach that point.

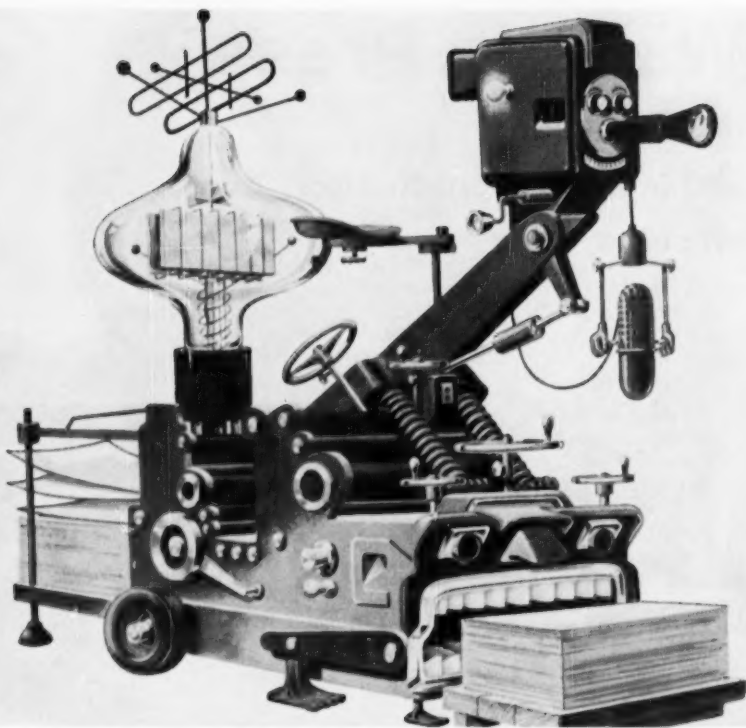


Illustration courtesy of Nekoosa-Edwards Paper Co.

Tomorrow's press—it might not look exactly like this, but may be as fantastic.

In this respect I was much impressed by an editorial by Franklin Moss in a recent issue of his company magazine, "The Mosstyper." He says:

"Although modern high-speed printing is mechanized multiplication of impressions, it still calls for a high degree of craft skills in compromising the various factors involved in achieving good reproduction. Printing is more than the pushing of a button—it is careful preparation by knowledgeable hands—constant observation by critical eyes—and quick adjustment by properly conditioned reflexes whenever necessary.

"I am pleased to note that, as we become more automated, we also become more aware of the importance of the role played by the man at the machine."

But what of the paper industry during this period? First and foremost was and is the development of modern on-the-machine coating processes. Nearly every mill in the country has some method of producing such papers. Machine coating of paper has done more than any other single factor in expanding the use of color. It helped to maintain a relatively stable price level; at the same time it made coated papers available to all processes and for all printing requirements—including even newspapers.

Also during this period there has been an awakening to the need for pa-

pers tailor-made to the requirements of the printing process, yet at the same time sufficiently standardized so that they may be mass produced. Needless to say, there has been a tremendous increase in the paper industry's capacity to produce printing paper. In fact, at present we find ourselves in an over-supply situation, and we must be patient until the demand curve catches up with us.

Another step forward has been the improvement in quality of printing papers through the installation of new and better equipment or the modernization of existing machines. There have been great advances in control methods: electronic devices to control weight and/or caliper, scanning devices to detect defects as the paper is made, automatic control of finish, or gloss, automatic controls on the rewinder, automatic counters, and others.

Wherever possible, we are providing the operator with scientific devices to coordinate and control the many variations in the papermaking process. But we do not expect to supplant the skilled worker, for papermaking is a craft and an art, too.

During the 1950-1960 decade, only one new and radically different paper appeared. That was cast-coated paper. But there is plenty of evidence that in the next five to 10 years there will be

some new papers just as different in concept as were cast-coated papers.

One of the recent developments in the graphic arts industry is the web-fed offset press. It is not new in the sense we have been talking—that is, within the past five or even 10 years—for it was in existence and in use as early as 1932. I first saw one doing four-color work on newsprint in about 1936. The feeling then and for the next 20 years was that they would never amount to much.

But like all new things, someone, somewhere suddenly finds faith in the future of the process, and has the courage and stubbornness to stay with it, through its costly growing pains—until one day it bursts forth in full bloom as something new and wonderful.

So it is with web-fed offset. Many, many times there is a mad scramble to get into this method of printing without a careful study of the problems associated with it, and without any study of the market for which it is intended.

The early thinking of those pushing web-fed offset was that it was a cost-saving device which would allow the lithographer to compete against and overcome cost-wise his big competitor, roll-fed letterpress. For one thing, his, a smaller, more compact press, would permit faster running than any sheet-fed press, and would equal the speed (maybe) of bigger magazine presses.

Second, he would show savings in makeready time.

Third, he could buy his paper in rolls, another saving against sheet-fed equipment and equalling the letterpress in this respect.

Fourth, he would be able to dry his inks by heat just as the letterpress printer does.

Fifth, he would deliver folded signatures, ready for binding or trimming.

There are a number of other potential advantages, particularly against sheet-fed work, which could be added here; but those already enumerated cover the significant factors which led many printers to purchase web-fed offset equipment.

One idea led many of these people down the primrose path—an idea no doubt inspired by the devil himself—that this press was so simple to run and its demands upon paper so gentle that it could print without difficulty the most ordinary type of letterpress papers and especially the coated letterpress papers!

One of the first headaches encountered by the operator of the web-fed offset press was waste and spoilage. He soon found that running roll paper was not all a bed of roses. Waste and spoilage could and frequently did run 18% of the total paper purchased. Considering that roll paper showed a saving of

(Continued on page 138)

*Baltimore printing company
has developed many
new ideas for speeding its publications.
Industrial engineering
principles in other fields
were adapted by Waverly Press
and put to work in commercial printing.
The result has been
higher efficiency and happier clients.*

Waverly Press

**upset tradition
and improved production
efficiency**

THE WAVERLY PRESS, INC. of Baltimore has upset a number of printing industry traditions and thereby gained a series of production advantages. The principal advantage gained is the addition of hours per day to its press-running schedule. It has also achieved broad increases in composing room productivity, much greater control of quality, and an assortment of additional interrelated benefits.

Waverly is a 70-year old firm specializing in the printing of professional journals and text books—medical, mathematical, chemical, etc. Since most of this work is in the short-run category, it is imperative that Waverly minimize the amount of time its presses are down for makeready. Otherwise, the cost of this inoperative time would be competitively ruinous.

The company has succeeded so well in perfecting premakeready operations and minimizing costly down time that it has been able to grow more in its last 20 years than in all the previous 50 years of its existence. But to do so it has broken radically with some of the most ingrown practices of the printing art.

This break with tradition has been achieved largely by the application of the scientific approach and by the use of industrial engineering principles broadly used in other fields but only sporadically employed in the printing industry. Waverly's association with the science of industrial engineering goes back to before the formalization of this field as an entity of its own.

In the early 1900's Fredrick W. Taylor and H. L. Gant, both now acknowledged pioneers in the field of industrial engineering, were retained by the company to establish standards for a number of operations and to organize a planning department.

The planning department has grown to include some 20 persons and is responsible for many of the advances made by the company. It presently performs a wide range of duties including deciding typographical style, scheduling imposition and presswork, prepar-

ing the pressroom job specifications, recording job costs, predetermining alteration costs, and many others.

In striving to minimize press down time, or conversely to maximize press running time, it was readily recognized that if the various adjustments required to perfect the position of type and cuts on the press could be eliminated or performed off the press, huge amounts of press time would be gained. Therefore, efforts were pointed toward this end.

As might be expected, one of the first things looked into, and this has been a number of years ago, was the type itself to be sure it was of uniform height. In this connection it was found that the Monotype company, in releasing mats to the trade, approved them if any point on the resulting type face was within the half-thousandth tolerance guaranteed. This, of course, could result in type that was too high or too low for printing purposes.

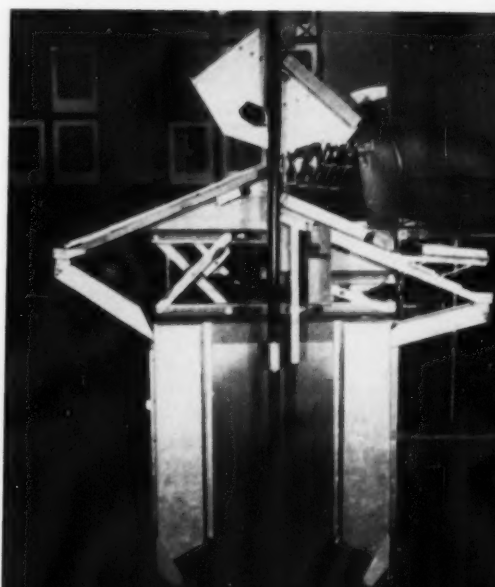
Waverly worked with Monotype in changing specifications so that the face of each mat was within tolerance limits. Now it is rare indeed for an incoming mat to be outside tolerance limits, although all are checked as a quality control measure.

The next stealer of press time to be attacked was the replacement of defective type on the basis of a press sheet. This method requires the form to be corrected while on the press. The result was expensive down time while awaiting the corrections.

To avoid this delay, Waverly now pulls proofs on a precision proof press which shows up defective type. It is replaced before the form is put on the bed of the production press.

All galleys of Monotype composition are locked after casting in a rigid lock-up designed to permit precise proofing directly on the proof press bed. This procedure eliminates holding the production presses while defective type is replaced.

In addition to uniform type height, photoengravings, line cuts, and halftones must also be of proper height to



obtain a form which will print uniformly. To accomplish this, Waverly purchases all photoengravings and line cuts unmounted and precision shaves the blocks for mounting the cuts to the correct over-all height.

Although type height is 0.918 inch, cuts vary from a low of 0.913 inch for open hairline cuts having a small printing surface area to as much as 0.921 inch for solids, such as reverse line cuts.

Halftones may be interlaid between the cut and the block with paper when portions of the halftone should be of varying heights. This work of adjusting the engravings and line cuts is now all done off the press, whereas formerly it was done after the form was on the press.

Hacker precision blocks were added to Waverly's equipment for the purpose of determining and compensating for dimensional inaccuracies in cylinders and beds of the presses. These blocks are used regularly on each press.

Anyone in the printing business knows the havoc which environmental conditions can play with printing operations. To prevent the weather from negating the precise pains taken to assure accuracy, the entire plant was air conditioned, thereby eliminating expansion and shrinkage of cuts on wood bases and changes in the paper.

Once the premakeready alignment of type and electros had been achieved and defective type detected before reaching the production press, steps were taken to eliminate or minimize time required to position the chase on the press.

A preliminary step in solving this problem was to adopt the pica system in dimensioning the chase. This avoids the cumbersome manipulation of frac-

tions necessary under the inch system. Next, a structural engineer was engaged to design a chase having for all practical purposes no spring, or give, thus assuring accurate and rigid positioning of locked-up type. Also, "heads-out" imposition was adopted as an aid in eliminating line-up and register moves.

The next step was to prepare location tables for each chase size for each sheet size for each press. Most of Waverly's presses are Michles. The firm owns one single-color and three two-color units at Baltimore, and four one-color units at its branch plant in Easton, Md. With the location tables, the press crew can quickly and without trial and error spot chases of varying sizes in the exact running position.

The following step was to prepare tables indicating margins to be used in lock-up for standard page sizes. Under the new system, the planning department gives the stone man a diagram instructing him where to place the type in the chase for any particular page. The chase location tables and lockup diagrams have eliminated the need for stone and press proofs for position in most cases, with additional reductions in inoperative press time.

The pressman does, however, submit a sheet to the foreman for quality inspection and in the rare case of poor quality, the job is stopped early in the run for correction. Since perfect position is now assured, type formerly held until the last backup of the job, is now broken up and forms destined for the melting pot go there as soon as they are unlocked.

The result of all these changes has been to increase pressroom production approximately 75%. Moving of material

on the press for preliminary register is virtually eliminated, and stone proofs, position OK's, and strike sheets, with all the attending delays, are largely eliminated. In addition, four of seven lockup men were transferred to hand composition, leaving three lockup men for an even greater production.

IN ADDITION to its work on premakeready and pressroom operations, the company has also effected substantial improvement in the composing room. The heart of the changes here is the design of a new type case and cabinet. The new cases measure 8½x25 and fit the new cabinets which are modified triple-column galley cabinets. This combination enables storage of 96 cases in the cabinet versus 48 in cabinets for the California cases.

The new cases contain removable plastic boxes for letters and when one box is empty, the compositor places it in a bin and obtains a full one. When a predetermined number of empty boxes for a given letter are collected, an inventory control system signals the need for the casting of a new supply of sorts. Letters are arranged uniformly in the boxes as they come from the Monotype machine. This enables more type to be stored in a given amount of space and makes it easier for the compositor to pick up type from the boxes.

Certain boxes are colored and when placed in their proper position in the case, form two-color dividers which serve to visually partition the case and make it easier for the compositor to go directly to the letter he wants. Spaces are not stored in the cases which hold letters but are placed separately in small trays; the same spaces can be used for a number of different type

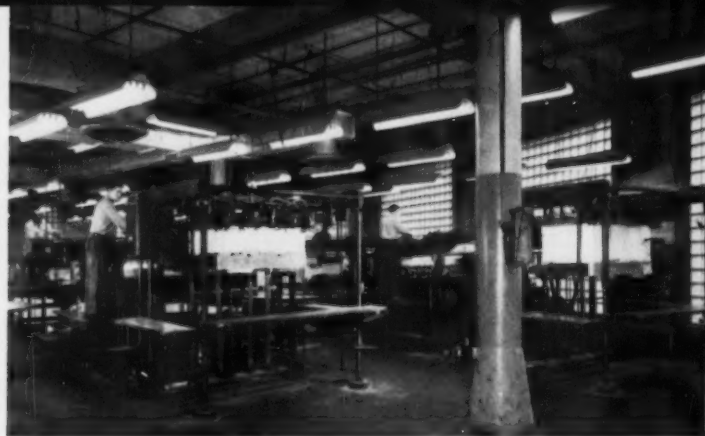
Above left: Waverly compositors use adjustable-height composing frames.

Below left: An end view of the adjustable frames shows the highest position (left) and the lowest position (right).

Below: Waverly type cases have individual plastic boxes in the usual arrangement.

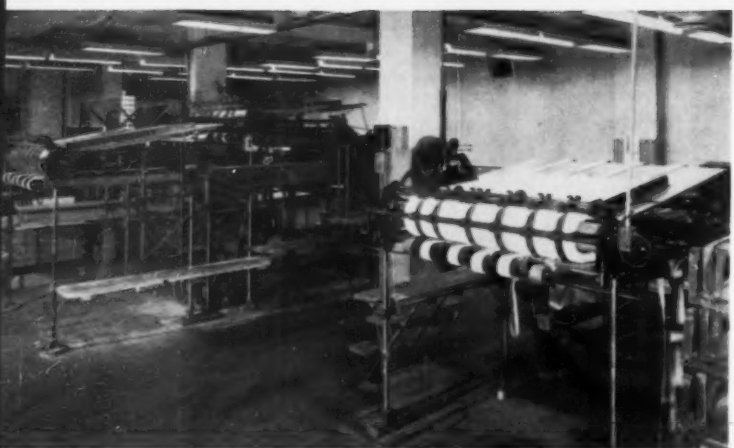
Right: Boxes are reloaded when a certain number for each letter are collected.





Above left: The reprint department includes adjustable-height tables to facilitate hand work and a moveable stitcher (right) that can be set up easily anywhere in the department.

Above: Two Miehle presses are part of the pressroom equipment at Waverly. Steamlined makeready and premakeready operations reduce press downtime to a minimum.



Left: Dexter Duplex Quad book folder (left) folds signatures for scientific books produced at Waverly Press. The Dexter 189A folder (right) operates two shifts daily.

styles, and duplication of space boxes in each case is eliminated.

Savings in sorts storage are made in using the same periods, commas, colons, semicolons, etc., for several fonts. The galley cabinets have been modified so that compositors can work from either side of the cabinet and special adjustable tops have been designed.

Working from the new cases with such improvements resulted in a composing room production index rise of from 107 to 126 in a period of about a year. Composition time was cut; it took less time to set a given amount of type, and practically no errors occur as a result of pied cases.

Although the bulk of its increased productivity work has been in connection with the composition and presswork phases of the business, other departments have also received their share of attention.

The company maintains complete bindery facilities for publication work and also performs the folding operations on book work. The bindery, incidentally, was the first department for which standards were established. The company presently has Cleveland double O and double M folders, a Dexter 189A, and a Dexter Duplex Quad folder. The 189A, which handles sheets from 33x46 to 36x48 inches, is about 20 years old and still operates satisfactorily. The Duplex Quad folder is used

for book work. It is equipped with two Cross feeders which simultaneously deliver two registered sheets to the first fold position, one sheet over the other.

Sheets are folded and cut to form four 32-page signatures, which are delivered into packer boxes. The signatures have closed heads which facilitate the subsequent gathering, sewing, or stitching operations. This machine approximately doubles the output of the standard quad folder which has only one Cross feeder and delivers four 16's or two 32's composed of inserted 16's. The new Model N machine requires about one-third the floor space of two of the standard units.

To facilitate loading the feeders on the Duplex Quad, two high lift stackers are placed back to back by the operator's side of the folder. These stackers raise the skids so the operator can load the feeders from the walking boards, and need not carry lifts up the steps.

The work Waverly has performed in achieving uniform methods pays off in the bindery as well as in the other phases of printing production. For example, the uniform margins make it unnecessary to disturb the folder guide-setting between forms.

Throughout the Waverly plant numerous helpful innovations are in evidence. Typical of these are partitioned "reprint carts" in the bindery. Since the publishers usually know that reprints

will be required of various articles appearing in the professional journals, these are ordered in advance and run at the same time as the publication signatures are printed.

As the day goes on, the various reprints are placed in the cart pockets as they are folded and the entire cart moved into the reprint handling department for disposition. Another bindery device is the placement of large numerals on top of skids as an aid to identification.

THE COMPANY is also mindful of mechanical innovations which aid machines to do their jobs better. For example, on the Lawson cutter air blasts have been installed at the side and front knives to blow scrap into a chute which delivers it to the floor below. This removes the trim immediately and speeds operation of this three-knife trimmer.

In addition to its efforts to produce a quality product at an economic cost, Waverly has control inspectors on each shift in the composing room, pressroom, folding department, and bindery to be sure no substandard work is delivered. The company feels that by the nature of its business it is serving more meticulous clientele than is usually encountered in the general commercial buyer, and puts forth every effort to satisfy the high expectations they have regarding the work of Waverly Press.

Selling with Samples

Any printer can show samples, but how did he help create them?

A salesman should explain the role his firm played in each job

BY OVID RISO

SOMEONE HAS SAID that the difference between success and failure is 1%! Let's suppose that you are a prospective customer, and a printing salesman walks in with his briefcase. Soon, he digs in and shows you samples of his company's work, laying all kinds of printed pieces out before you.

They are excellent in quality and craftsmanship; black and white or color, offset or letterpress. But, if you have been buying printing for many years, you have seen them all before! Not the same pieces, of course, but other samples that reflect just as good quality and fine craftsmanship. You think "so what?" You know a dozen printers who can do just as good work; why give up old friends for new? That's where salesmanship enters the picture.

Let's reverse the roles. You are now the salesman, proudly describing your samples. To the experienced buyer, *they are typical, maybe even boring!* You might not know it, but these thoughts could be running through his mind:

"These are just like all the other samples I've seen. They're good, but what did you contribute.

"What would these samples look like without beautiful four-color photography? Did the customer's agency or art service provide you with an expensive layout or mechanicals? What does your company do besides setting type (if that) and putting it on the press? Does this beautiful-looking job, now that it's completed, represent a 'head-ache' for the previous customer?"

The point is, samples are not enough! Almost anybody can show good samples of quality work. That's the trouble; practically everybody has them. There is, however, another large area in the sample field which can prove ex-

clusive, distinctive, and unusual. This is where you exert the extra 1% effort.

This other area includes the vast amount of thought, skill, and effort which was brought into play *before* the end result could be achieved. Here is the answer to the question: "What did you contribute?"

Make each sample come alive by converting it into a case history. Explore these possibilities:

(Job A): This is a fine example of how you handle a quality job "from scratch." You received absolutely no material of any kind from the customer. All he gave you was some idea of what he wanted and one of his product units to be photographed. You did the rest.

(Job B): This job was produced at considerable savings to the customer. When the work was first discussed, he had one major requirement: it had to be deluxe in appearance. You were able to give him everything he wanted, but you made a number of cost-reducing suggestions which he accepted.

(Job C): This beautiful piece of outstanding work is one of which you're really proud. Ordinarily, it would require from three to four weeks to produce. But the customer called you in at the last minute and said he was in a big rush. You received copy and photos on Monday and delivered it to the customer by Friday of the same week. You were able to do this by . . .

(Job D): This one demonstrates the ability of your company to use new or unusual methods and techniques, based on the skills and experience of your organization. The customer wanted his product reproduced with perfect realism, not only in its actual color, but in fiber and texture as well. "It was a difficult assignment, but we did it by . . ."



HERBERT W. SIMPSON INC.
109 Sycamore Street
EVANSVILLE 6 INDIANA

This is a specimen of printing recently designed and produced by our firm. It may suggest our services for the printing of some important message which your organization will desire to have done skillfully and attractively, beyond ordinary practices. In many instances we are given a basic idea and are entrusted with the development of this idea into an interesting presentation.

Inquiries are solicited where our work can be used to advantage for fresh and vital advertising and publicity.

Simpson, Inc. puts extra sell on samples by attaching this 4x5 1/2-inch note. Horse on the original is a brownish-red.

(Job E): "Here is a very interesting sample. This book is intended to emphasize the accuracy and thoroughness of the services offered by this company. Actually, it also demonstrates our own. The job was ready to go to press, OK'd by the advertising manager, when we discovered that . . . You see, we didn't know it at the time, but the customer said that he would have been exceedingly embarrassed, because, besides spoiling the job, the error would have adversely affected the company and, in addition, touched an activity of special interest to the president."

This demonstration of your company's capabilities in planning, preparation, and production is the first phase of how to make good use of samples. The second includes flexibility, testimonials, and customer impression.

Samples, of course, should reflect a wide area of flexibility. If all of your samples are in four colors, you could create a wrong impression on the prospective customer. Indicate your interest in handling simple, inexpensive work, as well as high-quality printing.

Next, if you can back up a sample with a testimonial from the customer, you make a greater impact than merely saying the customer was pleased or highly satisfied. A letter, in most cases, may be readily obtained and can be invaluable to a salesman. Verbal statements are too easy to make to carry much weight, but a signed letter from a satisfied customer is truly useful. How many salesmen have them?

Finally, show new samples to old customers. They will be interested in seeing them and might even get some ideas leading to more work. They will also help to keep old customers sold.

What is management's responsibility for production efficiency?



BY ROBERT B. DAVIS

Vice-president of manufacturing, Davis, Delaney, Inc., New York

In 1947, Mr. Davis joined Davis, Delaney, Inc., the company of which his father was cofounder in 1932. He entered the firm after graduating from the Worcester (Mass.) Polytechnic Institute and then studying printing at Carnegie Institute of Technology

WHEN CONSIDERING management's responsibility for production efficiency one stumbling block keeps recurring—the inability to separate production as line responsibility from production as a management function.

On the one hand we are engaged in day-to-day production problems, and on the other we are management members of the staff. We must report to ourselves how good a job we are doing, but we fail to make complete reports.

It is not enough to know whether we made a profit or a loss. We must know where our strengths and weaknesses lie. This makes for control and progress. In order to show the need for production control figures we should ask ourselves these questions:

Is it fair to expect the most from supervisors if we fail to let them know what their score is?

Are we able to measure production efficiency properly, or do changes in volume and other conditions cloud our analysis?

Is it fair to criticize all departments unless we establish a cost-and-profit picture for each individually?

Will a figure indicating high over-all maintenance cost help us solve production problems if we don't know the items that may have caused the rise.

Is it enough to keep an individual hourly record on all equipment?

If a job is sold on the basis of taking 20 hours, and it takes 30 hours, at the year's end will the extra 10 hours be accounted for in such a way as to reflect production inefficiency, or will they mislead us into thinking we sold an additional 10 hours?

Can we separate materials handling cost from manufacturing cost?

If we were supervisors, which of these printing firms would we prefer to work with:

Firm A. The boss calls us in about a month after a large run gets off the press. He wants to know why the average hourly run was 2,700 when it should have been 3,000. But he gives no indication of the average during the printing of the particular job.

Firm B. By noon of the next day the accounting department comes up with the daily average for production on all machines and the running average to date on each job. So we are able to spot inefficiency in time to correct it.

Who would not prefer to work for Firm B? At least Firm B lets us know where the trouble lies in time to give us a chance to do something about it. This gives the supervisor an opportunity to build a fence around the top of the cliff rather than a hospital at the bottom.

THESE ARE JUST A FEW of the reasons proving the need for control figures. But are we going to be bogged down with keeping and studying all types of statistical data? Are we going to be too busy to see a customer because we have to figure our percentage of spoilage? Will we have to double the size of the accounting department or hire industrial engineers? The answer is an emphatic NO. Most of the information needed is generally available from the accounting department. It is management's job to make sure that the information is properly presented.

Production executives should realize that systems in themselves do not control. Having control data is not having control of the company. Executives

must ask for and use control information. They must understand the nature of all departments and their relationships with one another.

Control information should include separate cost-and-profit records for various departments. For example, our company has control figures divided this way:

Rotary letterpress, flat-bed letterpress, offset pressroom, composing room, preparatory letterpress, preparatory offset, and offset plateroom.

Over-all sales for each department are divided into manufacturing and materials, and the cost and profit for both are given. So we are able to see, by departments, where profit or loss occurs.

Our figures measure production efficiency without allowance for volume changes. Merely keeping records of the difference between selling price and manufacturing cost does not indicate whether profit or loss was due to high or low sales price, poor plant efficiency, or volume variation affecting such items as overtime.

We keep records of average machine set-up time and average net running time to show how these items compare with estimated performance. These figures give us a check on efficiency and show how well we are estimating our work. They are available to supervisors and the estimating department on a daily or weekly basis.

Spoilage records should be kept for all operations. Averages vary in line with length of runs, but in most instances six-month averages can be compared with those of the previous six.

Departmental weekly and monthly records should show the percentage of

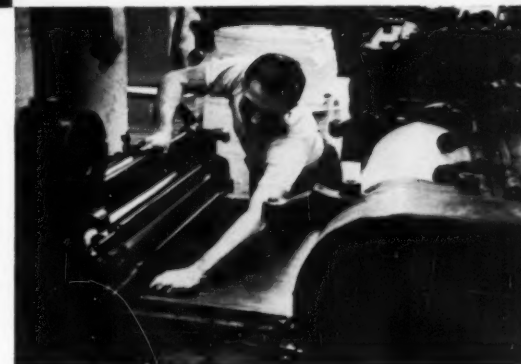
Right: Davis, Delaney keeps figures on average net running time for the rotary letterpress, flat-bed letterpress, and offset pressrooms to compare with estimated performance.

Below left: Press sheets are checked during a run. Should problems develop, such as uneven sheets being fed to the press for backup, the lost time shows up and is investigated.



Left: Records of average machine set-up time give Davis, Delaney a check on production efficiency and on the accuracy of estimates.

Below: Careful records are kept of downtime, hours spent making repairs, and time spent in preventive maintenance in all departments.



actual chargeable productive hours compared with estimated production hours and the number of overtime hours worked. This information is invaluable to management in intelligently staffing departments for the mean load. It is of great benefit in discussing requests from department heads for additional help. Such requests are often made when the work load is highest, so the answer might be to get outside help rather than to increase fixed costs on a permanent basis.

DOWNTIME due to mechanical trouble should be recorded for each machine. The downtime figure should show productive hours lost and time spent repairing presses for which no work was scheduled. This information is becoming more important as our machines increase in speed and cost.

Separating downtime hours in this way indicates how efficiently supervisors are using idle machine hours to prevent loss of time while presses are running. The information also shows how the preventive maintenance program is coming along.

It is important for all averages to be available daily or weekly to all individuals directly involved in operating functions, but management should receive a monthly summary enabling it to know not only where it has been, but where it will go if it keeps on in the direction in which it is headed.

The management executive charged with this responsibility might be called the company's industrial engineer. In companies of our size he is, in effect, the top manufacturing man. He can use control figures as part of the basis of a work simplification program.

For that purpose his first job is to list items he feels need attention and study. This list should go to all departments with a request for numbering items as to their relative importance, and for adding items and giving them priority rating. Each project should then be appraised to determine how the simplification problem may be solved, at what cost, and how the solution will benefit the company.

Assume that we are losing considerable time in backing up printed sheets which were uneven when delivered to the feed end of the press. We give this problem top priority and charge the pressroom superintendent with finding out why the sheets are uneven. He reports that the sheets are being jogged evenly on the first press run. Sheets are taken to another area for winding and jogging by paper handlers preparing for the backup. We find that poor floor conditions caused the trouble.

Our "industrial engineer" estimates approximate yearly savings if the situation were corrected. He requests other management men to approve the cost if it is considerable. But he stresses savings before mentioning cost.

If the project gets a green light, a time schedule, approved by the department supervisor and causing minimum interference with production, should be set up. Then come two follow-ups, one for rating increased efficiency, and the other for taking steps to make sure the problem does not arise again.

Any major work simplification plan should be discussed with all management personnel. A list of all such projects, with their priority, estimated cost and efficiency increases, should be maintained. This is of utmost impor-

tance for printing companies such as ours, because our work load fluctuates greatly. Delaying investigation of our deficiencies until the work load is light would mean that by the time we came up with an intelligent program our plant would be again running at its full capacity. This is not the best time to make radical improvements in operational methods or to plan major engineering changes.

IN CONCLUSION, I should like to emphasize again the need for management to collect and use figures for checking efficiency. This policy is important not only from an efficiency standpoint. It also goes far in creating the type of enthusiasm and confidence all of us need in our daily work. If we are operating efficiently today, we have no need to fear any future technical progress necessitating changes in our equipment or methods. If the man at the top doesn't have control information needed for solving production problems, it will be difficult for him to lead his company toward the goals it hopes to reach.

THE wrap-around PRESS

An Interview with Charles E. Wortman, Product Manager, "Wrap-Around"

Letterpress, Harris-Seybold Co., A Division of the Harris-Intertype Corp.



Charles (Chuck) Wortman has been associated with the graphic arts industry since 1947. A Physics major at University of California at Los Angeles, Mr. Wortman has been Harris-Seybold's Los Angeles district sales manager for the last two years. Prior to that, he held sales executive positions with several of the leading manufacturers of letterpress and offset equipment. He is past president of both the Junior Executives of PIA, Los Angeles, and the Printing Supply Salesmen's Guild of Greater Los Angeles.

So many questions have been asked about wrap-around presses, what they are, what they can do, their advantages and disadvantages, that the Editor of *Printer and Lithographer* decided to go to one of the manufacturers of wrap-around presses for some of the answers. Although several companies are now developing such presses, the Harris-Seybold Co. was selected because there are now approximately 15 Harris Wrap-Around presses in operation in various sections of the country, and their owners have had enough experience with them to provide the basis for answers to questions asked thus far. As other wrap-around presses are placed on the market, *Printer and Lithographer* staff members will obtain further interviews on their operating characteristics.

What is the Harris "Wrap-Around" Letterpress?

The "Wrap-Around" Press is one capable of direct printing from a thin, shallow-relief, flexible plate.

What advantages does the "Wrap-Around" have over conventional flat-bed letterpresses?

There are three primary advantages to "Wrap-Around" Letterpress as compared to flat-bed letterpress: (1) faster and less expensive plate preparation; (2) the elimination of conventional flat-bed letterpress makeready, and in its place, makeready comparable to those techniques used in offset; (3) very much faster operating speeds than can be obtained by conventional flat-bed letterpress.

How many such presses are there in regular production in this country today?

There are 15 presses in regular production in the United States today and more are going into production each month.

Are foreign "Wrap-Around" presses being sold in the U.S.?

We understand that there are foreign "Wrap-Around" presses being offered.

In what sections of the country are your company's "Wrap-Around" press installations located?

We have installations of "Wrap-Around" presses in major cities from coast to coast.

How long did it take your company to develop the "Wrap-Around" Press and what kind of research was involved?

The "Wrap-Around" Letterpress process was in the research and development stage for approximately five years. Much of this time was spent perfecting an inking system which would guarantee that there would be no "bottoming" in very shallow, relieved areas. In addition, much testing of plates and plate materials had to be undertaken. Since this plate development work was concluded, over 700 plates have been successfully produced, tested, and demonstrated in the Cleveland "Wrap-Around" Technical Center alone.

What are the functions of your company's "Wrap-Around" Center in Cleveland?

The "Wrap-Around" Technical Center in Cleveland was established primarily to provide a fully equipped facility

for research which could be used as a demonstration and training center in platemaking and printing techniques for those interested in using the "Wrap-Around" process commercially.

What is the size of your company's "Wrap-Around" Press now available?

At present the only size available is a 23x30-inch single-color press which has an image size of 22x29½ inches.

Do you think bigger "Wrap-Around" presses will come along soon? If so, in what sizes do you think they will be made?

We are, of course, convinced that the "Wrap-Around" Letterpress process has become a permanent part of the industry and that time and need will result in a full line of sizes.

What kinds of work are these "Wrap-Around" presses producing so far on the presses that you have in operation?

The specific work being done ranges from multicolor foil work to publication work, to simple line and form work; most of this is work that had been done primarily on flat-bed letterpresses.

Would you say that the "Wrap-Around" press has taken any work from the offset phase of the industry?

There have been people who have taken work off an offset press and put it on a "Wrap-Around" Letterpress to experiment with the comparative quality and economics. The conclusion usually reached is that "Wrap-Around" Letterpress is not necessarily competitive with offset, but is specifically competitive with flat-bed letterpress. Continuous research in the various processes inevitably leads to the conclusion that printers will make more profits when they produce jobs by that process best suited for the job.

How does the rated speed of the "Wrap-Around" press compare with that of letterpress? Is it faster or slower or about the same?

"Wrap-Around" Letterpresses are rated at a much higher speed than flat-bed letterpress and at about the same speed as equivalent size offset and rotary letterpresses. Specifically, the rated speed of the press which we are offering is 8,000 sheets per hour. Users report that their "make-good" speeds on the average jobs range between 6,000 and 7,000. This allows you to draw your own conclusions when making comparisons.

Is there any relationship between "Wrap-Around" presses and the so-called dry offset presses?

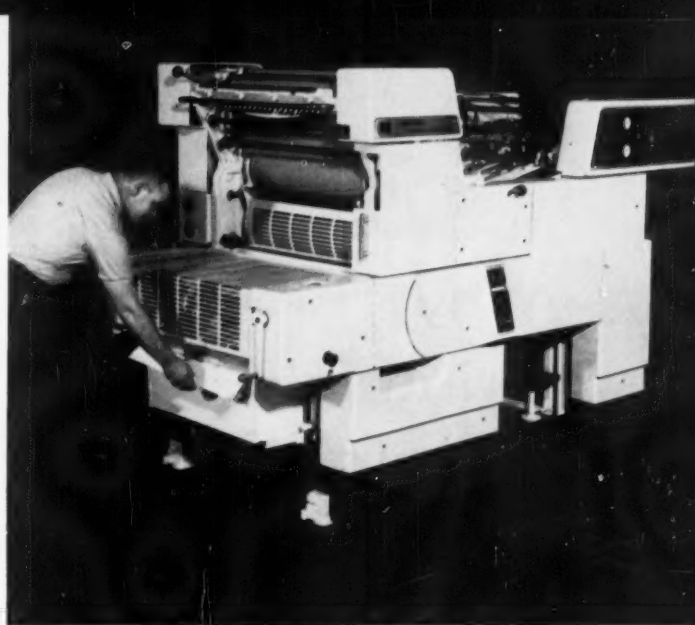
There is no relationship, since one is printing from a blanket and the other is printing directly from a plate.

Can the "Wrap-Around" press be converted to web feed from its present sheet feed equipment?

No. At this time there is no thought of converting a sheet-feed press to web. This is not to say, however, that there might not be equipment to produce "Wrap-Around" Letterpress printing on a web ultimately.

What kinds of flexible plates can the "Wrap-Around" press use? What metals, for instance?

We have printed plates made of zinc, magnesium, and copper. Since zinc is the most readily available, and the technology of etching zinc is well established, this is the



Harris Wrap-Around—"competitive with flat-beds."

metal that is being used most widely. While photopolymer plates may offer a successful additional source of supply, their use has been relatively limited up to this time.

Who can make these plates?

Zinc plates can be made by anyone who understands photomechanical techniques and is equipped with a fast-etch machine. Our experience in our "Wrap-Around" Technical Center is that it takes very little time to train people with these skills to make zinc "Wrap-Around" Letterpress plates successfully. The same skills, but different equipment, are called for to make photopolymer plates successfully.

Would your Center be willing to send technicians to the photoengravers to give them a little help until they are familiar with the problems?

Yes. We have staffed the Center with trained people who spend some of their time in the field training people to make "Wrap-Around" Letterpress plates, either in their own plant for their own use, or in their photoengraver's plant where the engraver wants to go into the business of supplying "Wrap-Around" Letterpress plates.

How long does it take to make a "Wrap-Around" plate ordinarily? Is there any problem there in length of time?

From the raw zinc to having a plate ready for the press, the time consumed is normally about 40 minutes.

Is the plate supply a problem now other than what you mentioned as far as your own Center is concerned?

There is only one problem incidental to plate supply, and that problem is primarily related to the speed with which platemaking knowledge is disseminated to the industry and accepted by the industry. The technology is sufficiently predictable that it is now time for people to make a profit not only out of "Wrap-Around" Letterpress printing, but out of platemaking for "Wrap-Around" Letterpress as well.

Are any operators of your "Wrap-Around" presses now making their own plates? (Turn to page 134)

Why Printing Buyers Still Have to Shop for Prices

Most buyers would like to settle on a few dependable printers who would refuse to make second-class customers of their best accounts.

BY JOHN M. TRYTTEN

MANY PRINTING BUYERS today would like to save all the time they spend shopping for prices, but they don't dare. They would like to settle on a restricted number of dependable printers and let them handle their work. But it would cost them entirely too much, and they know it!

If such is the case, you ask, why are such printers so hard to find?

In answer, let's take your own case. Suppose you had just bought a suit from your favorite clothier, price \$100, no questions asked. Suppose tomorrow you find that a friend of yours has bought the same suit from the same shop for \$85, just because he haggled over price with the clothier.

Wouldn't you be angry? Wouldn't you lose confidence in your clothier? Wouldn't you consider this type of pricing discriminating, even dishonest? Yet printers do this sort of thing every day.

Perhaps you do not, but enough of your fellow printers do, to make the printing buyer downright suspicious of printers in general. The buyer knows that to give the average printer an open order, or one without a competitive price-check, will increase the cost as much as 25%.

Why is it that:

When we know there's no competition, we include all the markups on materials, handling, manufacturing, administration and selling, plus profit, plus a little bit over for those contingencies

that our estimator may have overlooked. This is the price we quote our "loyal" customer.

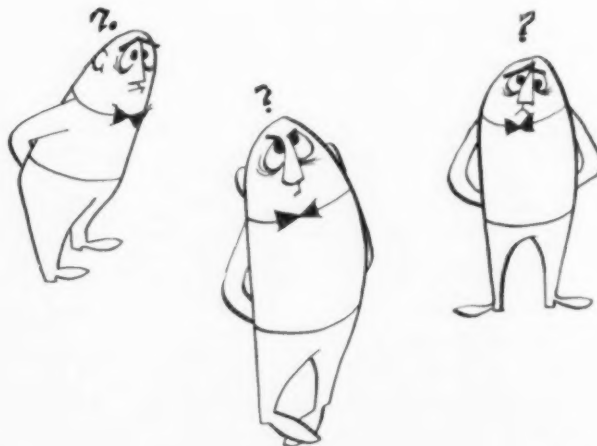
Yet, for the sharp buyer who gets umpteen bids on every job, we whittle away at this cost, that markup, take a little less profit, give the salesman a little less for commission. This honed-down price is what we quote the buyer who'll never come our way again unless our price is low.

Why will we load the cost sheet for the regular customer who is the backbone of our business, yet cut to the bone to pick up a new account from whom we've never gotten a dime?

Sure, we have our reasons for doing these things, and if we say them rapidly enough they sound almost logical. But let us admit they are rationalizations to cover up price-cutting based on expediency. Usually we are price-cutting to the wrong customers!

Even if you won't go along with this, the sad fact is that the printing buyer does, which makes it doubly hard to work our way into his full confidence. You see, the buyer is fully familiar with that convenient "mistake" in the estimate which is used to justify a price cut to meet competition. He knows why many salesmen come in with "tentative" or oral quotations just to sound out the pricing level that will get the job at least sacrifice of profit.

The buyer knows, also, that he'd better get a reprint price along with the



A sensitive question is put to printing buyers by Higgins-McArthur Co., Atlanta printers and typographers. The firm ran this ad on the back of a four-page syndicated house publication, Advertiser's Almanac.

Mr. Printing Buyer, Are You Secure?

Printing proposals from a number of firms are enough to confuse anyone. In the first place, the prices are different, sometimes vastly different. In the second place, when you know various plants are using the same paper and the same press equipment, why are the results different, sometimes vastly different? Which brings us back to differing prices. Prices relate to services rendered. If more care is taken in producing printing, more time is expended, and the resultant value of the end result is enhanced. Short-cuts are synonymous with cheapening the product. Take the long view... pay the price to pick a winner. Buy Higgins-McArthur quality and send sales curves up... that's the way to really "save" the cost of printing. You'll feel much more secure, too!

t	y	p	o	g	r	a	p	h	i	c
s	c	o	r	e	b	o	a	r	d	

Subject: "Vogue"—By J. L. Frazier

Issues of Jan. 15, Feb. 1, and Feb. 15

Type Faces Employed

Weight of Type

Ads set in light-face	52
Ads set in medium-face	6
Ads set in bold-face	56

Thirty-five advertisements of the sizes studied (full-page and larger) are not considered in the foregoing tabulations. In 25 of them, several types are employed without one dominating enough to warrant credit. Ten others are completely hand-lettered, eight of these in modern forms and two conventional. Further affecting the final score, ads credited to traditional types in the opening tabulation, "Type Faces Employed," are topped by display of modern style type or hand-lettering. The complete picture is to be seen only in the tabulations of "Layout," "Illustration," and "General Effect" which follow. Many readers will be surprised to find upon checking them that type is responsible for a greater number of the ads being designated as "modern" than either layout or illustration.

Layout

Conventional	87
Moderately modern	60
Pronouncedly modern	2

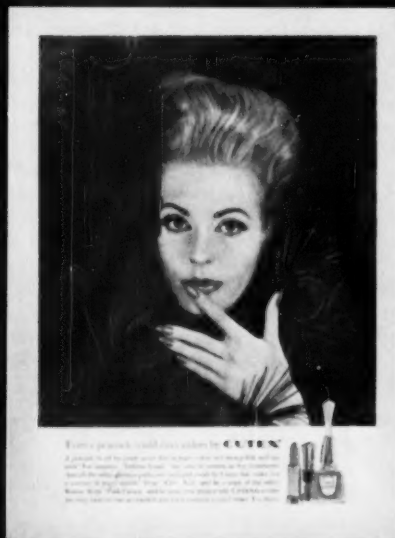
Illustration

Conventional	100
Moderately modern	40
Pronouncedly modern	9

General Effect (all-inclusive)

Conventional	42
Moderately modern	98
Pronouncedly modern	9

With big parts conventional, one word in ultra-modern Broadway can't make first ad modern. And, though layout involves nothing new, art style and brush script lettering make second just so. Scorekeeper rates pair as the best conventional and modern ads checked



How **press bearers**

affect operation

of lithographic presses

BY CHARLES W. LATHAM
*Offset Editor
Of Printer and Lithographer*

Early American offset presses did not have bearers;

most foreign presses don't have them now.

*It's a comparatively simple matter to check cylinder alignment
on a bearer-equipped press.*

EARLY AMERICAN OFFSET presses did not have bearers on the cylinders. Flat-bed stone presses, both direct and offset, had bearers on the bed in the same manner and for the same reason that they appear on flat-bed letterpresses—to level the form or the stone. A bar was placed across the stone, each end resting on a bearer. Then the height of the stone was adjusted to the bar, using strips of paper.

The next step consisted of aligning the cylinder to the form or stone. This required inking, printing, and adjusting the cylinder. Finally, someone thought to put bearers on the cylinder to make this aligning operation simple.

It is not known just what sparked the idea of putting bearers on rotary presses, and it is not important. It may have been an attempt to simplify cylinder alignment or it may have been done in the hope of getting rid of gear streaks. In any event, once it was tried by one manufacturer, the others followed suit. With the exception of small duplicators, all American presses both sheet- and web-fed have bearers. Even flat-bed proof presses and tin printing presses have them.

Few, if any, foreign-built presses are equipped with bearers except some of those that are specifically built for the American trade. The foreign presses are doing excellent work all over the world as are American presses with bearers. In fact, we wonder if foreign pressmen have a preference.

It is a simple matter to check cylinder alignment on a press with bearers. If both pairs of bearers touch when the pressure is on, the cylinders are in alignment. If a spot of ink on each low-

er bearer transfers to each upper bearer when the press is turned and pressure applied, it indicates that the bearers are touching. This method is quick and simple on a bearer-equipped press.

Presses without bearers usually have a band or ground surface in the area occupied by the bearers on American presses. These are not true bearers because they are ground to a diameter that is below the pitch diameter of the gears. So when the cylinders are in perfect alignment, there is clearance between the bands located at each end of the cylinders.

To find what this clearance should be for perfect cylinder alignment, the pressman must refer to the instruction book received with the press. It would be a good idea to stamp these clearances on the cylinders in case the book gets lost. Perhaps some manufacturers do. If not, the pressman should do it.

TO MEASURE this clearance, the pressman must use feeler gauges. These are thin strips or ribbons of steel ground to precise thicknesses and then marked accordingly.

If the clearance calls for (0.005 inch), the pressman cleans the bearers carefully, then chooses a 0.005-inch feeler and inserts it between two opposing bands. He then turns on pressure and adjusts one cylinder until the feeler may be withdrawn with only the slightest resistance.

The cylinder that he moves will depend upon the design of the press. When all clearances are adjusted as specified in the press instruction book, it may be assumed that the cylinders are in parallel alignment.

Every gear has a pitch line. This line is indicated on the original design of the gear but does not appear on the finished gear itself. It is the true diameter of the gear and passes through each tooth at approximately its radial center. One half of the tooth extends beyond or outside of the pitch line, the other half is inside of the line. When a gear is cut, the cutaway area extends slightly below the base of the tooth for clearance, but the line is still considered to be in the center of the tooth.

It is quite reasonably assumed that gears work best and with least wear when the pitch lines exactly coincide. This is assured on American presses when the bearers touch because the bearer diameter is exactly the same as pitch diameter of the cylinder gears. On foreign presses, pitch lines may be made to coincide by holding clearances to the measurement specified.

When gear teeth become worn, there is apt to be a small jar between cylinders as each tooth on one gear engages its mating tooth on the other gear. Under certain conditions of blanket strain, this can cause a "gear streak." This danger is lessened if the two cylinders are locked together by smooth rolling bearers.

On American presses the plate and blanket cylinders have what is termed an "undercut." This means the amount of difference between the surface of the cylinder body and the surface of the bearers. Usually, this measurement is stamped on the cylinders.

Knowing the undercut, the pressman can calculate the thickness of blanket, plate, and packing required to bring their surfaces up to bearer height.

As a certain amount of squeeze pressure is required to transfer ink from plate to blanket, more packing is used to raise the plate, the blanket, or both above the bearers.

Some pressmen prefer to put extra packing under the plate, and some pressmen put it under the blanket. In single-color work there is an allowable tolerance. But it has been proved that too high a blanket can cause shur, streaks, and plate wear.

When a multicolor job is run on a single-color press, the paper, if it is dry, may stretch around the cylinder. When paper stretches on each color, packing must be taken from under the plate and put under the blanket to make the next color print longer around the cylinder. When conditions are bad—for example, if the paper is very dry or the air very moist—the blanket must be packed quite high by the time the fourth or fifth color goes on. Consequently, the blanket will fight the plate, trying to drive it faster than the gears will allow it to go. If only the gears act as a brake in this fight, streaks may occur. If the press has bearers to maintain smooth rotation, there is less chance of gear streaks.

It is quite possible that the strain developed by a thin, hard blanket under such conditions is responsible to some extent for the damage that is done. And this may be the reason that many presses without bearers use two blankets. The extra blanket and the extra softness tend to smother the conflict that goes on between the plate and blanket. It is claimed that the new two-piece blanket acts in much the same way.

However, it would seem more reasonable to eliminate as much as possible this conflict caused by too high a blanket. If the job had been started with a low blanket and a high plate, the shifting of packing would not have thrown cylinder diameters so far from normal.

The required use of soft blankets on presses without bearers has some effect on the type of reproduction that is produced. In general, the soft blanket prints a soft impression. Some people prefer a soft result. Some classes of reproduction are enhanced by the softness. On the other hand, there are types of pictorial work that are best done with hard solids and crisp halftones. In America sharp halftones and dense solids are produced with thin hard blankets on presses with bearers. If a soft effect is desired, a soft paper is used.

On a press with bearers, it is a simple matter to check either pressures or cylinder diameters. The reason for checking pressures is obvious. Any squeeze pressure over 0.004 inch, is dangerous to the life of the plate. In the days of

relatively coarse grains and variations in caliper of both plate metal and blankets, more pressure was necessary. Today with almost no grain and with carefully controlled calipers, we try to hold pressures between 0.002 and 0.003 inch. The difference in one thousandth of an inch of pressure will change the strength of a halftone.

When working with such close tolerances, it is necessary to use a packing gauge. This is a simple operation on presses with bearers. The body of the gauge is placed against the plate or blanket. The sensing finger rests on the bearer and gives a direct reading of the difference in height. On presses on which the bands are below the gear pitch line, the packing gauge is just as important, but it does not give a direct reading. Slight calculations are needed.

CHECKING CYLINDER DIAMETERS is just as simple. During makeready or at any other time, if the register rule shows the press to be printing too long, a check of cylinder diameters will indicate the reason. The ratio of diameters between the plate and blanket affects the length of print from front to back.

With American presses, we shift packing from the blanket to the plate to get a shorter image. Shifting packing for a change in print length is a simpler operation on presses without bearers because it is not necessary to disturb the blanket. All that is required is to add or remove packing from under the plate, then readjust the plate cylinder to proper printing pressure.

This is probably the greatest advantage of presses without bearers. But these presses have some drawbacks. In the first place, shifting the plate cylin-

der in either direction throws the pitch lines of the gears into an overlap or a gap. They no longer coincide, so the gears do not mesh as they were designed to do. Furthermore, when the plate cylinder is moved, the ink roller setting is changed. For instance if the roller setting is normal at a certain cylinder setting and diameter, the shifting of 0.006 inch of packing on an American press changes the roller settings 0.006 inch. We do not have to reset rollers for this amount of variation from normal no matter how fussy we are about roller setting. But on the foreign press, we not only shift 0.006 inch of packing, we have to shift the cylinder 0.006 inch in the same direction. This can make a difference in the pressure of our rollers on the plate.

In a previous article on streaks, it was explained that there is a common type of streak sometimes called a half-way streak or bump streak. It is caused by the leading edge of the impression cylinder contacting the blanket cylinder and causing a jar between the plate and blanket. This streak seldom occurs in new presses with snug cylinder bearings. But when bearings develop a few thousandths clearance, it is not too difficult to jar the cylinders.

This clearance is not too important on American presses because the bearers can be set up to prevent a jar. By setting up bearers in an approved manner, the spindles of the plate cylinder are forced up into the upper half of the bearing. The cylinder then rides firmly anchored between bearers and bearings. Foreign presses get away from this type of streak by cushioning the bump with two blankets.

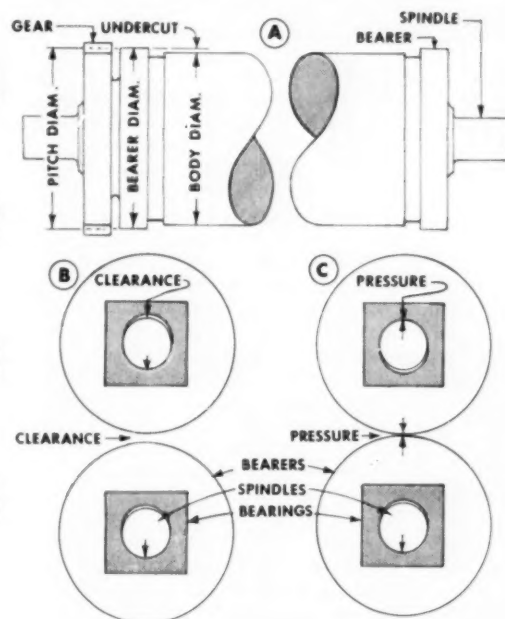
(Continued on page 68)

Diagram A shows the pitch diameter of gears to be the same as the diameter of the bearers.

Diagram B shows bearers that do not touch. The upper cylinder is free to bounce if a jar occurs.

Diagram C shows bearers under pressure contact. The cylinder is locked against jarring.

The three or four thousandths of an inch of bearing slack is greatly exaggerated in these drawings.



When setting bearers, it is not enough for them to just touch, they must be forced together under pressure to obtain proper traction. The pressure between bearers must be greater than the pressure between the plate and blanket. If the bearers slip when the blanket fights the plate, the gears act as the brake instead of the smooth rolling bearers. Streaks will appear first on the work, then on the plate, and finally on the bearers themselves.

An easy way to set bearers without feelers or without counting the faces of the adjusting nut is as follows:

1. Throw the press on pressure.
2. Turn the press until the blanket is about to contact the plate.
3. Put thin ink spots on the blanket cylinder bearers.

4. Place a full-size sheet of paper on the blanket—0.005-inch caliper.

5. Inch the sheet halfway between cylinders.

6. Back the press; recover the sheet.

7. Inspect the plate cylinder bearers for ink transfer.

8. Where no ink transfer occurs, tighten the bearers.

9. Continue tightening the bearers until ink transfers on both sides.

Do not use a quick drying ink for this test because it may skin over and not transfer. Rub the test spot of ink down thin. A thick spot will give a false indication. The transfer of ink should be positive, not just a hazy impression.

The sheet of paper is used to raise the plate cylinder up into its bearings, thus eliminating all bearing slack. Of

course, the press must be packed normally when the test is made, and the bearers must be clean and dry.

Bearers should have whatever care is required to keep them in a like-new condition. To allow them to get spotted with ink during wash-up and to allow the ink to remain on them is a mistake. To allow powder to remain on bearers when powdering the plate or blanket is poor practice. Powdered rosin is particularly harmful. After gumming the plate, be sure no gum remains on the bearers. These bearers are of fine steel and meticulously ground to exact diameters. They have an important purpose on American presses, so keep them clean. On foreign presses they should also be kept clean so that feeler and packing gauges will be accurate.



Charles W. Latham will answer questions on offset lithography. Enclose self-addressed envelope and direct your inquiry to *The Inland and American PRINTER and LITHOGRAPHER*, 79 W. Monroe, Chicago

Q

We believe that we are having stripping on our presses, but it does not seem to do any harm. Is it harmful? What are the causes of stripping and how can we prevent it from happening?

A

By *stripping*, we mean that the steel vibrators refuse to stay covered with the normal film of ink. The condition occurs only in small areas on each roller. If this is the trouble you are experiencing, you have stripping.

Stripping is harmful on quality work that varies in color strength throughout the job. It is almost impossible to maintain a uniform ink feed with stripping steels even with constant changes in the adjustment of the ink fountain. Wherever a bare spot occurs on a steel, the normal flow of ink is interrupted and a change in ink-film thickness occurs on the plate. This condition does not seriously affect such work as office forms and other simple line work, but is easily seen in large solids, flat tints, and multicolor work.

Stripping takes place when steel rollers become desensitized by the water fountain solution. The solution works its way up into the inking system in the

form of an emulsion and gets on the surface of the ink. When conditions are right, the fountain solution displaces the ink on the surface of the steels, and stripping occurs. The steels are desensitized to ink by the acid and gum of the fountain solution in the same manner as litho plates are desensitized in the nonprinting areas.

An ideal condition for stripping exists when a plate demands a large amount of water to keep it clean, and the job is very light in ink demand. For instance, a job consisting of open line work, letterheads, or office forms demands a lot more water than ink. The ink flow over the rollers is at a minimum, so the acid water can easily overpower it and attack the steels. The same condition tends to form an ink-in-water emulsion and caked ink. The only recourse is to use a plate that is well desensitized and to reduce water to a minimum.

Steel, cast iron, aluminum, etc., have more affinity for fountain solution than they do for ink. If given a choice, they will take the solution and repel ink. Brass, copper, bronze, etc., prefer ink to water. So the cure for stripping is to use the white metals in the dampening system and copper in the inking system. This, of course, does not correct the tendency toward stripping, high emulsion, or caking. It prevents only the actual stripping of the rollers.

It is unusual but not impossible for nonsteel rollers to strip. If composition rollers are not properly cleaned, they will in time develop a hard, shiny surface. This glaze may be a combination of dried ink vehicle, a product of oxidation, and dried gum. If the press is continually washed with a solution that does not remove the gum from a glazed composition roller, it too can become desensitized and strip.

The inking system steels may be chemically copperized on the press, or they can be electroplated, or the copper may be electrically sprayed on the steels. There are also materials other than copper that can be used. There are lacquers that can be painted or sprayed on the rollers. Plastic covering is popular, and hard rubber has been used.

Certain types of copper coatings have a tendency to flake off and cause hickies in the work. Most of this trouble has been found in a certain imported press. When the condition occurs, the coppered rollers have a pocked appearance under a microscope. When the press is washed up and run for 1,000 revolutions with dry rollers, tiny flakes of copper will appear on the surface of the composition rollers.

It would seem that a good job of copperizing on old steels could best be done by the specialist who reconditions gravure cylinders.

New Process

for Black-and-White Lithography

Litho-Krome Co. of Columbus, Ga., introduces new method

Totally different concept of producing top quality work

A NEW TECHNIQUE for reproducing black-and-white halftones by offset lithography has been developed by the Litho-Krome Co. of Columbus, Ga. The process, called "Litho-Krome Black," appears to be a totally new and different concept of double-impression technique.

On the next two pages are examples of the startling results obtained by this new method developed under the direction of J. Tom Morgan, Litho-Krome president and this year's president of the National Association of Photo-Lithographers.

The "Litho-Krome Black" halftones on pages 70 and 71 were produced in Mr. Morgan's plant by means of the new technique. Pages 69 and 72 of the four-page insert were run in the plant of Hart Press, Inc., printers of *PRINTER AND LITHOGRAPHER*, by conventional black-and-white offset lithography.

Looking at the Litho-Krome Black reproductions, readers will wonder just how the striking results are obtained. Essentially, there are two different black plates, one carrying low tonal values and the other providing the high key portion of the reproduction. The printing is accomplished by using black ink on both units of a conventional two-color offset press.

The application is especially worthwhile for black-and-white reproduction of fine art and creative photography.

The photographs for this insert were supplied by Ansco. The paper is Champion's Kromekote 50⁺ Cover. The insert was run from deep-etch copperized aluminum offset plates with process black, varnished, on a two-color 25x38 offset press.

The Litho-Krome Co. has long been noted for its process color lithography and the firm has customers in many areas of the United States. For years Mr. Morgan has been an advocate of extraordinary quality in lithography. He has presented talks at a number of conventions and conferences on quality control, one of the more recent of which was a panel on "Quality Control in Practice" at the 28th annual convention of the National Association of Photo-Lithographers in Chicago last Oct. 6.

Some excerpts from Mr. Morgan's portion of the panel presentation follow:

"Printers of all classifications, and lithographers in particular, must continually strive for improved quality in color, and in black and white portrayal, too. Knowledgeable production men and astute advertising directors are alert to the lithographer who can achieve superior results, not only in color, but also in black and white reproduction.

"Since black and white is the forgotten product of the lithographer, let's talk first about black and white only. Too many plants are trying to get into color who could well stay in the black and white field and concentrate on improving that product. Don't you agree that too few plants today can boast especially about black and white?

"In the realm of black and white rendition, too long has lithography been known as the 'gray medium.' With all the progress and improvement in lithographic

(Turn to page 72)



Key color areas in the original photograph are coded to tone values. Litho-Krome color control chart, shown in operation, is an indispensable tool in the evaluation of color. This procedure is known as "charting."



Tone values of continuous-tone negatives are checked by transmission densitometer against preestablished values obtained in charting the original color photograph.

Final check of an original halftone positive is made by transmission densitometer against the tone values of the original photograph. Vigilant attention to detail, utilizing the most modern electronic control methods, is a prerequisite in the achievement of technical excellence.



● YES, LITHO-KROME® BLACK IS OFFSET-LITHOGRAPHY — For Complete Story See Preceding Page.

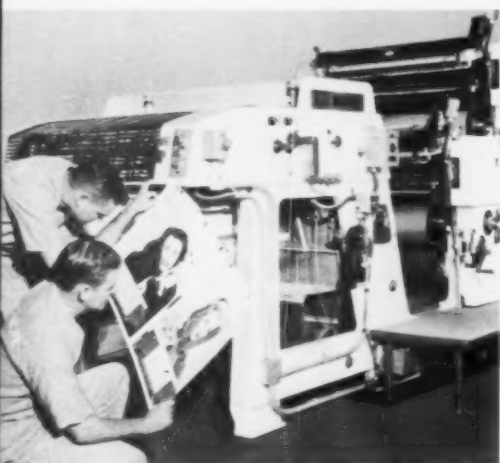


This is
LITHO-KROME
Black





Ink film thickness and color hue are scientifically checked by reflection densitometer in conformity with exacting standards of color control in proofing.



Litho-Krome craftsmen inspect press sheets during press run of a full-color pictorial calendar. This is one of the presses comprising a matched team of 25x35-inch two-color presses utilized at the Litho-Krome Co.

Exterior of recently expanded plant facilities of the Litho-Krome Co., Columbus, Ga.

papers, presses, rollers, blankets, plates, and inks, etc., lithographed black and white leaves much to be desired as compared with other mediums of reproduction. It is obvious to almost everyone that the best black and white litho cannot even approach really good letterpress, much less compare favorably with gravure. In color work, yes; but black and white, no!

"We seem to be stuck with this inherent inability of lithography to attain the snap and brilliance so desirable in black and white. The soft effect we get, we sometimes claim is desirable, as indeed it sometimes is. But, we must admit if crispness and depth of detail are required, and our process won't give it to us, we are tempted to abandon the quality black and white field to letterpress and gravure processes in the future.

"In an effort to supply this demand for better blacks, with maximum retention of detail, with a wider tone range, and with a more consistent tonal gradation between high and low-key values, a great deal of experimentation and research have been expended in recent years. Many theories have been pursued, and a few methods are now utilized with varying degrees of success, to attain new heights in black and white reproduction by offset lithography.

"Several publications have endeavored to help overcome these handicaps. The ideas promoted can be summed up in this statement: Use the full scale your half-tone screen and ink film will allow. Make your whites, white paper and your blacks, solid ink. In this way, you will cover the entire available tone scale. If there is detail to be lost, lose it in the shadows where it will least be missed. This approach is all well and good. If all photographers, platemakers, and pressmen would follow this advice, the over-all quality of half-tone blacks by offset lithography would be considerably improved.

"But just suppose this advice were followed by all. There are still two flaws in it that cannot be ignored:

"1. Why make an area solid black when the copy in that same area is a tone of gray? It is too often done, and the usual reason given is this: 'We improved on the

(Concluded on page 142)



J. TOM MORGAN

President, Litho-Krome Company and Commercial Printers, Inc.

J. Tom Morgan, president of the Litho-Krome Co. and Commercial Printers, Inc., Columbus, Ga., is well known for his development of advanced and effective techniques in the field of full color reproduction by offset lithography. He is a native of Columbus, attended public schools there, and the Georgia Institute of Technology in Atlanta. For a short time he was employed as a commercial artist by an advertising agency in New York City. In 1933 he returned to Columbus and became associated with Commercial Printers, Inc. He was named executive manager of the company in 1942 and president in 1943. He established the Litho-Krome Co. in 1942. In the years since, Mr. Morgan has attained top professional recognition for his personal contribution to full-color lithography. National organizations, of which he is a member, include National Association of Photo-Lithographers (currently president), Printing Industry of America, Southern Graphic Arts Association, Lithographic Technical Foundation, Technical Association of the Graphic Arts. He has made many talks on "Quality Control."





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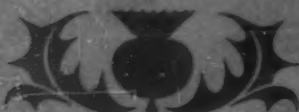
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STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASS.

Printed by offset lithography on Strathmore CHROMA, Blue, Basis 80.

Printed in U.S.A.

the proofroom

BY BURTON LASKY

Articles will be returned by mail if accompanied by a stamped envelope. Answers will be kept confidential, upon request.

Utilize Proofreaders for quality control

(The second of two articles adapted from a talk by Mr. Lasky before the National Conference on Selection and Training of Proofreaders.)

A FIRST-CLASS PROOFROOM is costly. Aside from wages, the rate of production is likely to be slower if proofreaders have freedom to check on possible mistakes in the manuscript. In-plant training, if given, also adds to costs and, therefore, to the price which must be charged to the customer. But here again, many customers will welcome the additional unit cost if it is presented to them as part of a program of quality control.

This phrase, "quality control," is the key to the best use of a proofroom—whether it consists of one reader or 20. As printing processes become more complex, and, therefore, more costly, the need for careful supervision of each stage of a job increases. The proofreader's talents could be more fully utilized in checking quality.

The proofroom is usually considered an adjunct of the composing room, and, as a rule, proofreaders are responsible to the composing room foreman. While the greater part of a reader's time is spent in checking typesetters' work, the proofreader is, nevertheless, able to view a job in a way that a typesetter or foreman seldom can.

In fact, the proofreader often has a more comprehensive view of a particular job than anyone else in the plant. He is likely to have read every word in manuscript and in galley proof, to have followed in detail the various changes desired by the customer, to have examined the dummy or checked page makeup, to have checked the insertion of cuts, and to have followed through into repro or foundry and blueprint or press sheet.

The good proofreader is oriented toward finding mistakes. He is interested both in details and in over-all appearance. He concerns himself not so much with the method by which a result is attained, but with the result itself.

By contrast, I think that production and other supervisory personnel tend to become so involved with the mechanics of production at each stage, and with the problems of meeting schedules, that they tend to overlook results which may be less than satisfactory. Traditionally, the salesman will uphold the customer's viewpoint, while the production man protects the plant's interest. This often creates a clash, since neither is thoroughly familiar with the other's problems.

The proofreader, I submit, is the ideal person to strike a balance between these two often opposing forces. Because he works in the plant, he is, or should be, aware of technical difficulties and schedule bottlenecks. At the same time, because of his desire to see that every job comes as near to perfect as possible, the reader is, in a way, a representative of the customer. He can fulfill this role most adequately if his advice is sought on questions of make-up, special type setups, repro or press quality, color register, and so on.

I think that most plants would greatly benefit from increased reliance on their proofreaders' judgment. The skilled proofreader's unique ability to spot mistakes—whether they are misprints, misplaced illustrations, or unsatisfactory presswork—can be a major factor in raising the quality of a printing plant's output. This would mean better satisfied customers, fewer rejects, and more profit for the printer.

There would be a concomitant benefit which is much less obvious. Proofreaders take pride in their work. When

they are restricted in responsibility, forced to follow copy even if it's wrong, and generally given little prestige, their work is bound to suffer.

Gresham's Law states that bad money drives out good. The same principle applies to standards of work. A slipshod attitude toward errors in manuscript, or toward other aspects of a job, tends to become predominant in all areas of work. On the other hand, if a proofreader knows that as his performance improves, so will his responsibilities and income, he is likely to bend every effort toward doing a better job.

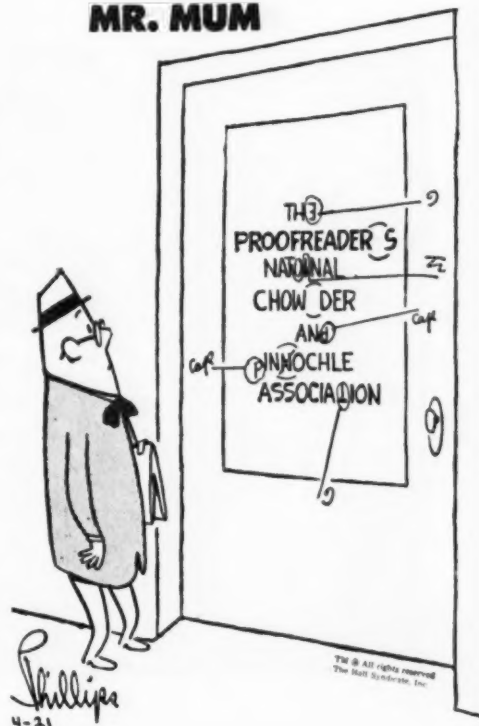
I recognize that one cannot put such a program into effect by waving a magic wand. For one thing, there are some types of plants in which proofreaders' responsibilities are fixed and little change is possible. It is unlikely, for example, that the functions of a newspaper proofroom can be expanded. Another problem is the shortage of competent proofreaders. The average proofreader is likely to improve if he is given the incentive to do so. However, that in itself is no solution to the problem.

Even under ideal conditions, not all proofreaders will be equipped to take on the added responsibilities I have proposed. What I have in mind is really a separate classification—perhaps we could call it "master reader."

In order to achieve this rating, a man or woman must serve as a journeyman proofreader for a certain length of time and then pass a special examination covering not only ability to catch typo-

(Turn to page 160)

THE STRANGE WORLD OF MR. MUM



TM & All rights reserved
The Hall Syndicate, Inc.



specimen review

BY J. L. FRAZIER

How Not to Mix Types

JOSEPH F. BOLOGNA of Ambridge, Pa.—Your stationery forms will certainly not go unnoticed in anyone's mail. They are well matched as far as type faces are concerned, a decorative border is used along with a hand press ornament.

Three widely different types are used for the brief copy: an extra-condensed contrasty roman for the name, "Harmony Printing"; an occasional and decorative cursive for the slogan on the letterhead with a rather ornate roman

for the same line on the envelope; and a moderately bold sans serif in caps for the address and telephone. Consequently, there is a disharmony which must be felt by everyone who sees the pieces. The after-taste could be described as a bit sour.

There are those who aver that small forms of brief copy may or should be set in one style of type, depending for emphasis and variety upon changes in size and form. Colorful contrast and greater emphasis results when the bulk

1. Folded invitation, closed to original 3½x7½ inches, is from Milwaukee Club of Printing House Craftsmen. Staggering of letters of two lines is effective innovation, rarely seen. Feature adding interest is short fold of front leaf; "invitation" band is along right side of third page. Colors on white paper original are dull yellow and deep green; uncommon combination contributes to item's all-around merit.

2. Letters within circles provide striking change of pace on cover of 11x8½-inch brochure by Deers Press, Seattle. Original was printed in deep brown and black on white paper.

3. Blotter of Miami typographer demonstrates how, without illustration, the often-shunned decorative or plain initial can function in drawing attention and adding color to a page.

2



Advertisements

The great art in writing advertisements is the finding out a proper method to catch the reader's eye; without, a good thing may pass over unseen, or be lost among commissions of bankruptcy.

—ADDISON

JACK SHAFFER
advertising typography incorporated
626 NW SIXTH AVENUE, MIAMI, Dial FR 3-7341
members one of an alphabet series type bodies several novel ideas 1971

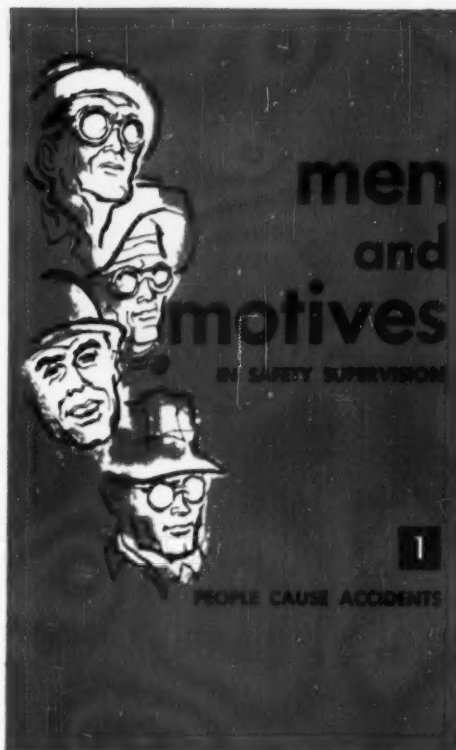
3

of the copy is in one letter form—with some significant word or line in a contrasting style. A single line in Old English and all other copy set in old style roman represents a case in point. When three or more contrasting styles are found in one form, the effect is likely to be disturbing.

On your letterhead, the slogan line, "Quality Printing to Order," on the left part of the design and higher than the name in the right part, gets attention ahead of the name, even though the latter is in bolder extracondensed type. In advertising copy something other than the name of the advertiser may be most prominent, but on stationery the name should stand out. We note that you gave the name top prominence on the envelope. However, we believe the border band and emblem in color along the left of the type might be better along the right and reversed.

No Customer Dictation

GUILD OF HAND PRINTERS of Toronto, Ont.—We appreciate seeing the collection of printed specimens by different members of your Canadian group. We received them in an interesting 12x9-inch envelope. Type matter in a panel on the envelope reads, "This is Wrong-



1. Extra-bold type in black on deep brown color, which tones type down from what it would be on white, makes power the pronounced quality of cover from booklet of National Safety Council.

2. Original cover from bulletin of East Bay (Calif.) Craftsmen shows advantages of reduced tone contrasts. Effect of characterful art and lettering in dense black is much more attractive and impressive on light gray paper used than against stark white indicated here.

3. Fresh and distinctive are pages from 3½x6½-inch booklet of Finlay Bros., Hartford, Conn., designated on cover as "primer of excuses used by printers, lithographers, engravers, and the like." From page to page, one for each excuse, there is variety as demonstrated here. Other pages, printed in black from reverse color plates, have display in second color, yellow.

3



1

2



2



We don't mean the oddball characters you see above, but the typos and missed instructions that necessitate return trips to your typesetter and extension requests to your publications. We can't catch them all, of course, but here at Shaffer's we make that extra effort to eliminate this annoyance from your tight schedules. Proofs are checked and rechecked against copy in an effort to reduce our margin of error to a minimum. Eleven years' experience in meeting Miami's exacting typographic demands have given us the know-how to know when a form is ready for the press. Why not start this month to send us all your orders for type composition?

JACK SHAFFER

advertising typography
826 N.W. SIXTH AVENUE
MIAMI 36, FLORIDA

PR 3-7341

S	M	T	W	T	F	S
C	E	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	O	E

1



CHRISTMAS 1960

Printocraft

CAPE TOWN ASSOCIATION OF PRINTING HOUSE CRAFTSMEN



1. Cover from bulletin of South African Craftsmen shows how odd-shaped illustration in wood engraving technique gives assist to commonplace layout of type. Original also uses red as second color.

2. Blotter brings a smile, makes a strong point, emphasizes typographer's name.

3. Dillon-Agnew label and (4) booklet cover, latter by Action Advertising Corp., New York, demonstrate value of red as background color.

5. Series of diagonal lines on label suggest simple treatment applicable to many items.

font, the collection of Private Printing"; the group's name and address follow.

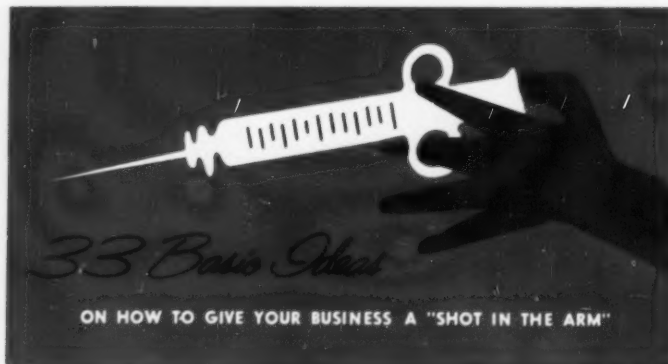
The numerous items are of interesting, unusual design and done by manifestly skilled, if amateur, craftsmen. The serious interest of some members is indicated by highly characterful and readable imported types. There is no suggestion of anything freakish in any of the items.

Free of restraint by customers, some items are extremely unconventional. One is an 8½x8½-inch folder invitation to members, urging them to submit samples for the 1961 collection. It is printed on heavy antique white cover-weight paper, and the fold is at the top rather than along the left. A solid bright red panel of 5x6½ inches at the top edge has about equal margins at the sides and bottom. The design is completed by the single word, "invitation," in 12-point italic printed in black, spotted flush left and below the big red panel. Page three is similarly dominated by a black panel of the same size. The text of the invitation is set in italics in five lines squared with the panel above. The lines of the text are commendably widespaced.

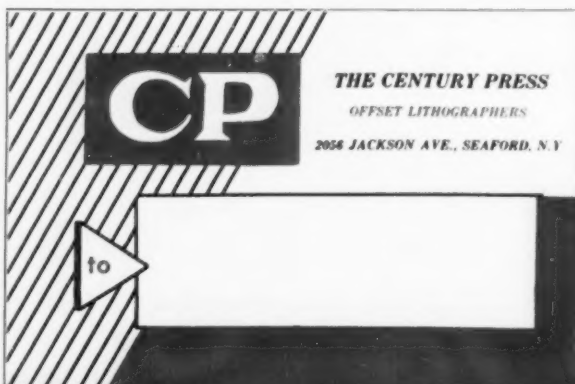
Probably the most warming piece is the French-style folder, "Postscript," by Gus Rueter of Vancouver. The inside spread is featured by a portrait of Beethoven printed near the top and to the inside of page three in warm gray. The illustration adds interest and keeps the very strong lines from being too outstanding. The type used is the Troy of the famed William Morris and has qualities of both roman and Old English. It's a hybrid sort of letter that few of today's craftsmen would recognize, but it prints beautifully on the soft, rough paper.



3



4



5

Calendar Holds Interest

OTTERBEIN PRESS of Dayton, Ohio—Your calendar has a much better chance to survive the year than one using the usual format of a sheet for each month. Some designers have recognized the advantages of local pictures over those of faraway places. The Dayton Rotary Boys' Choir has thrilled audiences all over the land, and it is an advantage to you to honor the boys on your 1961 calendar. Worthy local pride guarantees a fine acceptance.

Your calendar is a plastic-bound book of 12x9-inch size. A brass-ringed hole near the bottom of the front leaf may be used for hanging the calendar when it is opened. The leaves will then rest against the inside of back cover leaf. The backs are of binder's board thickness. The inside front cover bears a well-printed, full-color bleed illustration of the choir around a pipe organ.

A tissue over the first calendar leaf carries another halftone illustration of the choir in conjunction with reproductions of New York press notices, which are printed in red, and brief data about the group printed in black, in part overprinting the top of an outline halftone. The tissue page is also printed on the inside back, which we regret. The page should carry something additional and should not repeat.

The front design is unimpressive, and the extra-extended block caps contrast unpleasantly with the slender, graceful, light-toned cursive used for the word "Calendar."


Power Joins Beauty Here

THE PARAGON PRESS of Montgomery, Ala.—Viewing the samples of work you sent, we are not surprised that you have won numerous awards from the Southern Graphic Arts Association exhibits

LETTERHEADS

1

Manufacturers of
WOOD AND METAL
TOYS
NOVELTIES • CANES
BATONS • GAMES



HARRY E. WANNER MFG. CO.
535 East Mifflin Street • Lancaster, Pennsylvania • Telephone EXpress 2-5438

AMERICA'S FINEST LINE OF NOVELTY AND TOYLAND ITEMS • THIRTY-FIVE YEARS OF CONTINUOUS SERVICE

2



GENERAL TRAILER CO.
INCORPORATED
546 WEST WILKINS ST. MEIrose 5-6391 INDIANAPOLIS, IND.

3


GIBNEY and BARRECA

100 CHESTNUT ST
SPRINGFIELD, MASS
REPUBLIC 9 7334

ADVERTISING

4

WM · J · KELLER · INC



33 CLARENCE AVENUE · BUFFALO 15, NEW YORK UNIV 6600 PENN R WATSON, PRESIDENT

FINE LITHOGRAPHY

5



PANTOMIME PICTURES, INC.

8961 Sunset Boulevard • Hollywood 46, California • CRestview 4-1008

1. Orderly layout is prime quality of this letterhead; others are good types, emphasis of product, key stick-up initial for company name. Credit is due the Graphic Arts Press, Lancaster, Pa.

2. This design takes up much room, layout is stirring, and it packs a wallop. It is by the Phoenix Press, Indianapolis.

3. Word in color, reading upward, dividing copy as rule would do, is idea disclosed here; it's worth remembering.

4. Only Keller's heading has color other than red; initial in light brown is prominent enough; total effect is more tasteful with softer hue.

5. Design by Herbert Herz Co., Los Angeles, is stirring, not forgotten easily.

1

DIMENSIONS

ADVERTISING
ADVERTISING
ADVERTISING

18th Exhibition of Printing 1960

2

1. Smashing cover from 8½x11-inch magazine of Lee Paper Co., Vicksburg, Mich., by Sequoia Press, Kalamazoo. Original was red; light brown was used on inner pages.

2. Folder title page demonstrates design value of panels in color, simply accomplished in the shop, and of making display on narrow page much bigger by having it read upward. Nature of parts for color, with figures big and bold, made yellow of original a fine color.

3. Front of greeting folder of J. W. Ford Co., Cincinnati typographer, demonstrates merit and economy of panels in organizing design, and as vehicles for adding color; red was on original.

4. Color on original of small blotter was a dull, and rather light blue.



Season's Greetings from

3

over the years. Design, layout, and typography vie with that of high-quality printing plants in obviously greater advertising centers such as Chicago, New York, and Philadelphia.

The menus for Longfellow House, large and impressive, are truly works of art and bespeak a high-class dining place. Both emphasize the merit of heavy, quality paper, and of colors instead of white. The bright beauty of one printed in deep green and yellow on pale green (primrose) cover-weight paper is a delight to behold. It is difficult to contemplate another combination with such impact which is also so pleasing and unostentatious. A decorative band printed along the right side of page three of one menu and a narrow illustration printed in the same manner on another become elements of the front design as well because the front leaf is a short fold. Though simple, the device of the single marginal bands sufficing for two is interesting aside from the "economy."

CaLON
FIVE · FORTY
& italic

available in display
photo-composition
PHOTOSTATS TO ANY SIZE OR LENGTH

JACK SHAFFER
626 NW Sixth Avenue, Miami, FR 3-7341

4

The big items and small ones are uniformly well handled. The "black" cover of the oblong annual report of the First National Bank is a powerful example of sane, modern layout. The name and "Montgomery, Alabama" are in a single line of sizeable condensed sans serif caps, in reverse color (white against the all-over black background) and somewhat below the vertical center of the page. The line extends close to the sides of the page and is crossed near the right end by inch-wide panels above and below. One panel, against yellow, encloses the illustration of the bank building. The second encloses figures of the year in red and "Annual Report" in condensed sans serif caps in black.

The layouts of inside pages featuring big rectangular panels in solid yellow are in keeping. Such power and simplicity in combination is rare. Your presswork is excellent.

Top Grade Work at School

DON F. WINTERS of Augusta, Ga.—Specimens designed by you but set by students of the Augusta Vocational School are the best we have received from a school shop in years. As a matter of fact they are the equal in design and typography of the work we see from the better commercial shops. The letterhead for the Department of Printing is a gem and will be reproduced in the earliest issue in which we can use the most suitable second color. The cover for the school personnel directory provides opportunity, we think, for interesting comment. The idea of spotting designs very low on a page, leaving a great mass of white space above, seems growing in favor. Patently, the law of design governing vertical balance is violated in the practice. It decrees that the major weight be at or near the top, and if all printed design had to be one or the other, living by the law would be better both in effect and display—spotting type design low is sort of a shock, adding to attention because of contrast. In view of the vast amount of white space on the pages, the lines of type in the design might well be spaced farther apart. Spacing and amount and distribution of white space are relative. In your case, the height of the picture at the left of the type group is in the way. It is better to have both of even height than to space out the type.

LETTERHEADS

1



Crane Optical Company

MICROSCOPES
TELESCOPES
BINOCULARS

327 ORIENT STREET • LOS ANGELES • CALIFORNIA • Dalton 3-8110

2

DAHL Style Center Inc.

Shopper's Arcade, Centreville, Illinois • CHarles 3-2999



3

SHAW-SCHUMP

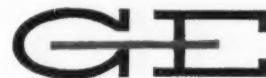


Advertising Agency, Inc.

RAILWAY EXCHANGE BLDG. • DENVER 2, COLORADO
KEYSTONE 6175

4

GENERAL ELEMENTS
100 PARK AVE NEW YORK 10 NY
MANHATTAN 1-1000



5



POLYETHYLENE:
Cylindrical Liners
Link Liners
Bags & Sheets

Academy Campus LOVELAND, COLORADO Telephone NOrmandy 7-5313

6



P. O. Box 179

OFFICE PHONE NOrmandy 7-4908
RES. PHONE NOrmandy 7-0866

Sunburst Building, 1323 Marlow Lane, LOVELAND, COLORADO

1 and 2. Letterheads are from Byron Weston portfolio. On first, in black and light blue, symbol flashes product. Second's original black and deep green on a pale green stock.

3. Striking Shaw-Schump design is by Frederic Pannebaker, Denver; color on original is green-yellow.

4. Parsons Paper Co. sample "GE" design offers distinction by reversing usual color application. Type light brown on original.

5 and 6. Fine letterheads from Western Press, Loveland, Colo. On original of top one, colors are pale and deep blue; on second, black and orange on white paper.

the pressroom

Offset Lithography
Letterpress
Flexography
Gravure
Screen Process
Colotype
Embossing

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Do You Die-Cut Pressure-Sensitive Stock?

Here are some techniques you should know

Adapted from an article in *Stickin' Around With Kleen-Stik*, February, 1961, published by Kleen-Stik Products, Inc., Chicago

DOES YOUR WORK call for occasional die-cutting of pressure-sensitive adhesive stock? If so, here are some things you should know and remember. The problem in die-cutting this kind of stock is in making proper "face-slits," in other words cutting the stock only as far as the pressure-sensitive backing. If you are going to cut all the way through, these stocks offer no more problems than any other stocks, and no special techniques are required.

According to die-cutting specialists, the main problem in die-cutting is obtaining a uniform cut. In certain areas of the piece the die may cut all the way through. In others it may not cut enough. This means that great care must be taken with makeready. The time involved in preparing the makeready is in direct proportion to the skill of the pressman, the type of press he uses for this work, and the condition that the press is in.

The tolerances which must be maintained in die-cutting pressure-sensitives are very fine. A slight variance—as little as .005 of an inch—can cause the backing sheet to be cut through.

Variation in die pressure can be regulated by coordinating the pressure of the press to one or more thicknesses of masking tape. The tape should be placed at points on the steel cutting plate where the die is not cutting through sufficiently. A good pressman will always place this tape on the under surface of the plate. Only at the end of the run when a heavier "kiss" or minor adjustments may be needed should the tape be placed on the top surface of the plate.

The average job printer when running a pressure-sensitive face-split job in his own shop, should, if possible, use a platen press which is in good shape. A more fixed impression will be maintained on such a press.

A cylinder press should be used only on runs with small area cuts. The smaller the cylinder, the better to avoid slippage and variation of cutting depth. The presses used have a lot to do with the efficiency of the die-cutting job. Certain presses are available on which impressions can be controlled to fine tolerances while running. Such standard makes of presses as Miehle, New Era, and Heidelberg will turn out good die-cutting jobs.

The problem for the average printer in die-cutting face-splits is in not having a man for the setup. The run is more costly because the setup time is greater than normal print runs. Also, his man can not leave the press during the run to take care of other jobs. He must stay with the face-splitting job to insure that uniform cuts are maintained

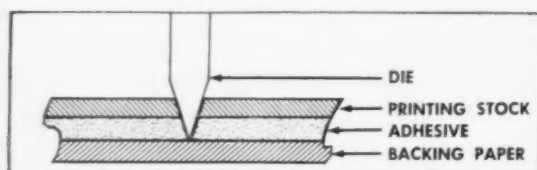


Figure one: The main problem in face-split die-cutting is obtaining a uniform cut down to the backing sheet.



Figure two: The heavy outline shows the shape of a die-cut design viewed from the printed side of the piece being cut. The dotted lines show the areas where masking tape build-up is required on a steel cutting plate.

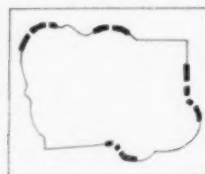


Figure three: The heavy black lines show areas where masking tape is applied to the cutting plate.

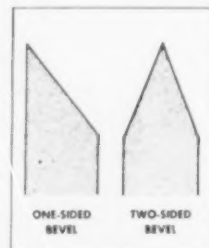


Figure four: Of the two types of bevel dies, the two-sided one is best for face-splits.

Figure five: This is an example of the variety of cuts possible for pieces with pressure-sensitive backing.



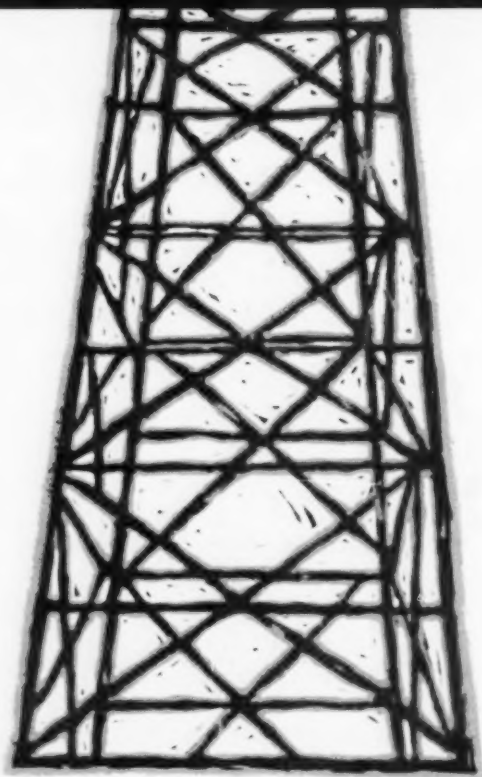
HAMMERMILL OFFSET



REGISTERS THE MESSAGE

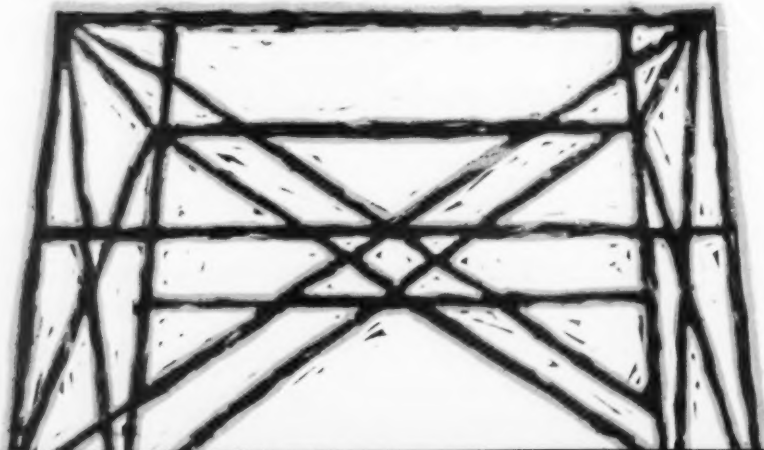
When you want your job to register—and register accurately—put it on Hammermill Offset. To see why, just put your glass on this register mark and you'll see how Hammermill Offset handles a tough-to-reproduce 4-color illustration like this television transmission tower. Hammermill Offset has remarkable dimensional stability. Reason: Hammermill's exclusive Neutracer[®] pulp makes the paper behave during each press run. Try it on your next job.





HAMMERMILL
OFFSET
LETS YOU SEND BETTER
BLACK AND **WHITE**
MESSAGES, TOO!

TV towers or TV sets, you'll print all those lights and shadows, all those dramatic contrasts when you use Hammermill Offset. Its closely knit fibers keep ink on the surface—precisely where the ink is needed to emphasize product details. Hammermill Offset's glowing white provides the light reflectance you need to add depth and dimension. This insert printed by offset on substance 70, Wove finish on a 42 x 58 two-color press. Sheet size 42 x 58. Speed 3000 per hour. Deep etch plates. Hammermill Paper Company, Erie, Pennsylvania



throughout the run. A printer may find that in more involved jobs—long runs with quite a few die-cut pieces per sheet—it might be more practical and economical to farm out the job to a reputable die-cutting house.

In setting up the press for a die-cut run, the pressman calipers stacks to determine average sheet thickness. He then bases his makeready on this sheet thickness.

It is not sufficient, however, to base a complete run on the initial makeready. The pressman must adjust tape applications in his makeready by trial and error after he runs a few sheets. He then adds or removes tape where necessary to obtain uniform cuts. After approximately 1,000 or 1,500 pieces have

been run, it often becomes necessary to stop and readjust.

The tolerances of the steel rule dies are also important. The printer should obtain his dies from a reputable die-maker. The bevel on the dies should expose a minimum surface to which the adhesive can adhere. According to some die-makers, a center-face (two-sided bevel) die will usually prove to be the most practical.

The die used by most leading label printers has a steel rule with an average Rockwell hardness measurement of 70. To cut Mylar, a harder steel rule with a long bevel should be used.

Here are the questions a printer should ask to assess a pressure-sensitive face-split job:

1. How large is the sheet from which the pieces are to be cut?
2. How many die-cut pieces on one sheet?
3. How many sheets? (Length of run)

The printer should:

1. If possible, use a platen press in good condition.
2. Assign an experienced pressman to the job.
3. Carefully check the setup at the start of the run.
4. Recheck run after approximately 1,000 to 1,500 pieces have been run and continue to recheck.
5. Obtain proper dies.
6. Confine the cylinder press runs to small area cuts.



Inland and American Printer and Lithographer pays \$5 for each item published in this department

Stop Spaceband Swing

Spacebands and matrices will assemble more smoothly if the excessive swinging of the bottom of the spaceband is stopped. The buffer finger cushions the downward motion of the spaceband, but slight friction is needed against the band as it moves to the left. Besides stabilizing the spaceband, the friction will cause the sleeve to incline slightly to the left, allowing following matrices to enter the assembling gate pawls without interference.

Grind a small notch in each end of the buffer finger on Linotypes and stretch a thick rubber band across the ends. On the right end, insert a thin piece of metal bent into a V-shape so the wings of the V will hold the rubber band far enough away from the buffer finger to allow the bottom of the spacebands to be below the rubber band when the spacebands rest on the buffer. It is well to try different sizes and lengths of rubber bands until the best results are apparent.

On Intertypes, grind the notch in the left of the buffer finger only. Loop one end of the rubber band in the notch and hook the other on the spring post on the buffer.

The rubber bands will usually last several months and are much more efficient than the soft metals sometimes used for this purpose.—MARVIN D. ABERNETHY, Silver Spring, Md.

White Out Proof Edges

When we paste up reproduction proofs of lines of type, we white around the edges of the proof paper before sending the art work to the camera room. In this way we avoid getting hairlines on the negative that might be caused by the camera photographing the edges of the proof paper. We also indicate all instructions in blue pencil which will not photograph.—ARTHUR JACOBS, Art Department, Nazarene Publishing House, Kansas City, Mo.

Proofing Ruled Form

Here's a procedure we use when we have to submit a proof on a ruled job. Instead of broaching the rule before the proof is pulled, we put in the horizontal lines and use a black pen to mark the vertical lines. Then if there is a change on the proof, we can still use the ruling that we used to submit the proof.—GLENN DURHAM, Muncy Printing Co., Harlan, Ky.

Answer to Feeding Problem

Occasionally, some of the more porous Japanese papers cause feeding trouble because feeder shoes pick up more than one sheet at a time. If this happens to you, try interleaving the stock with bond paper, then load it on the feeder and run it.—FRED M. OLSON, Austin, Tex.

Rain Water Put to Use

Litho shops that use distilled water for developing can save money by rigging up a tank to store rain water. We have a 500-gallon tank connected to our roof rain spouts that keeps us supplied with all the distilled water we need. Of course, a good filter should be put between the tank and the spouts.—MARTIN E. ODELL, Gospel Trumpet Co., Anderson, Ind.

LET'S swap IDEAS

The Inland and American Printer and Lithographer pays \$5 for each item published in this department. Address your letter to Pointers for Printers Editor, The Inland and American Printer and Lithographer, 79 West Monroe St., Chicago 3. Payment will be made on publication.

Keep Liquids Flowing

If semi-liquids get stiff, try using an old refrigerator with a calrod heating element inserted in its wall to keep liquids warm and easy to pour.



the specialty printer



Prestige Items ...

Houston Printer's Specialty

*Wetmore & Co. creates printing
to create corporate images*

"FROM IDEA TO PRINTED PIECE" appears to be a slogan that describes a trend among forward looking printers and lithographers today as they expand their activities to strengthen their market position. That's the story of Wetmore and Co., creative printers in Houston.

Mack Wetmore, founder and president of Wetmore and Co., believes this approach is the best way to satisfy, and increase, the demand for high quality printing.

Wetmore and Co., decided to insure a uniform inflow of orders by becoming "creative printing specialists." The specializing has not been in one process, but in handling the complete produc-

tion for a certain type of work: catalogs, brochures, annual reports, direct mail, and other advertising and prestige material that can be generally described as silent salesmen of any company. Wetmore is prepared to handle all the aspects of printing production from the idea to rough layouts and on through the copy, finished art and the printing itself.

Wetmore and Co. was founded 20 years ago when Mack Wetmore rigged up a silk screen table to do some display work and hired a part-time helper. As more display pieces were sold, imprinting and die-cutting became a larger part of the work. This resulted in buying a small letterpress. It also re-

sulted in a second employee, a pressman. Unfortunately, there wasn't quite enough work to keep him busy, so Wetmore started selling more letterpress work. Soon a second press was added.

Today, the firm has a comfortable volume of \$1-million annually. The company has its own modern, 20,000-square-foot building close to downtown Houston, at 1015 S. Shepherd Drive. The plant is completely air-conditioned and humidity-controlled. Employees now total 70.

In addition to its creative printing operation, the company has added an outdoor advertising department. This unit is entirely separate from the rest of the firm, has its own silk screen operation and personnel, and is housed in a separate building. This department rents, maintains, or leases its own billboards to both regional and national advertisers. At the present time, it has 530 boards in Texas, Louisiana, Oklahoma, and New Mexico.

The emphasis placed by the company on the creative processes of producing printed material is seen in the ratio of "nonproductive" to productive personnel. Five artists under the direction of art director Floyd Hoffman, plus Jack Andrew, the company's advertising manager and its chief copy-writer, make up the "nonproductive creative" part of the company. Actually, the sales department, handled by Vice-President Harry Balch, must also be considered a part of this creative team. Some of the salesmen came from the art department and others came from advertising agencies.

In the production end of the company, there are three departments: letterpress, offset, and silk screen. Wetmore mixes its own ink and handles its own binding. The only thing it buys outside, other than supplies, is type.

Now doing over 50% of all the work, the offset department is the busiest of



The birthplace of Wetmore products, prestige items for clients, is the art department. At right, Jack Andrew, advertising manager, talks to artist George Buckow. At the second desk are Floyd Hoffman (l.), art director, and Edward Forsythe, artist.

the production areas. The increasing importance of color is seen in the work Wetmore does; over 90% of all jobs require two or more colors. In the offset pressroom, there are three Harris offset presses, two 20x26-inch single-color presses and one 25x38-inch two-color press, plus a Davidson.

The company first went into offset printing about 10 years ago with a Harris single-color 22x34. Later on it added two Webendorfers.

In August of 1958, during the latest expansion move, the company bought the 25x38 two-color and less than a year later added the two smaller single-color units. The latter two presses replaced the 22x34 single-color and the two Webendorfers.

James Loving, plant superintendent, feels that his present press sizes give him a versatility in scheduling that can't be beat. A look at the cost-control sheets indicates a high degree of economy in this versatility. These sizes are also ideal for Wetmore because the 17½x23 and 19x25 sheet sizes (or multiples of these) lend themselves readily to the type of advertising work done.

ALTHOUGH THE MAJORITY of the work is done by offset, the company has a need for letterpress to handle die-cutting and imprinting. Silk screen is used too, for a variety of special work such as posters, point-of-purchase displays, decalcomania and Scotch-lite emblems. Of course, silk screen requires more space and supplies than the other departments. Fifty per cent of the company inventory, for example, is in silk screen supplies, although the department accounts for only 30% of the volume. Nevertheless, the creative aspects of the company's services make silk screen a valuable addition.

An example of the creative teamwork of sales, art, copy, and production can be illustrated by taking a job from

the beginning and following it through the plant:

A short time ago, a Wetmore salesman called on a potential customer and unearthed the probable need for some attractive brochures describing the prospect's services. The salesman gathered as much information about the company and the purpose of the brochure as he could, then returned to his office.

The art director was called in, and a rough pencil sketch was made. This formed the basic idea for a layout. It then went to the artist and copy-writer team. A slightly more detailed layout with some color indications and a copy approach was prepared. This was given to the production department where some production details were noted, passed on to the estimator, and then returned to the salesman. When the client saw the proposal, he could visualize what was involved and the salesman could answer questions involving art, copy, and production. The net result was an approval and an order.

After an order is received, the production department takes over a job. It checks art, composition and paste-up all along the way. Art work that indicates little concept of the printing processes is never passed at Wetmore. Although the artists are not dedicated to making life easy for the production department, both work closely together to get the desired effects in the end product. When art is finally approved by the production department and the customer, in that order, the job is sent to the camera and platemaking department.

On this particular job, three colors were used—grey, black, and red. The run was 5,000, and both offset and silk screen were used. Silk-screening was required to print a heavy opaque white on a red velour insert. The rest of the job was printed on the two-color press.

Each step of the operation was noted on the central production control board and the salesman knew exactly where the job was at any stage.

CREATIVITY does not mean that Wetmore pays little attention to costs. Under the direction of secretary-treasurer Harry E. Pixley, a McBee Key Sort system of cost controls has been installed. This system does double duty as it is used for the payroll, too. One of the advantages of the system is that such factors as productive hours as well as non-productive hours can be determined in either the entire plant or any cost center. The investment in a particular job can also be determined at any time.

Each month a series of three special analyses are prepared as summary reports for all jobs in progress for that period. This report shows (1) the analysis of volume by type of reproduction process, (2) analysis by sources of business (agency or private company), and (3) analysis by individual salesman's accounts. The summary shows the profit both in dollars and in percentages. This information is available immediately after the close of a month.

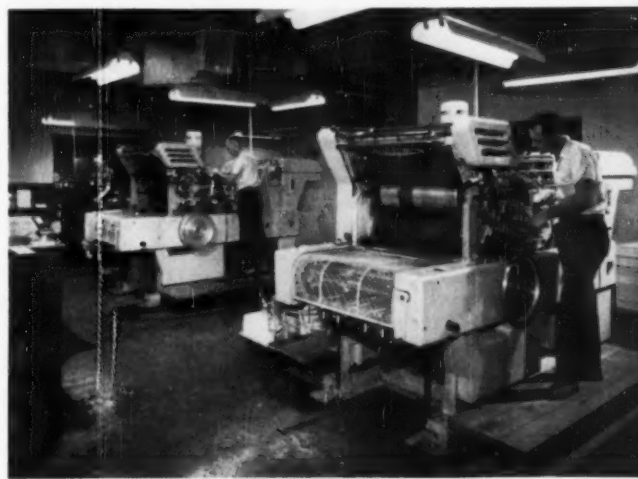
The production manager, art director, vice-president of sales, and the president are vitally interested in this report. From it, they are able to pinpoint areas in their departments that need improving before serious problems arise. It also tells them when a special "well done" is required.

Harry Balch, sales vice-president, believes that salesmen, like doctors and lawyers, practice salesmanship. As a result, the sales force is continually undergoing training programs, studying creative selling techniques. Every Monday morning, a meeting is held to improve on any area that the report indicates needs attention. Perhaps a demonstration will be used on how to

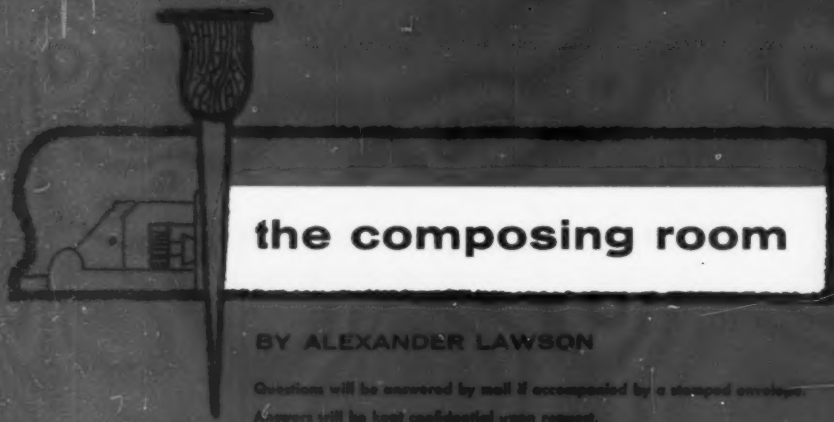
(Turn to page 142)



Left: A job that started on the Wetmore drawing boards nears completion at one of the cutters in the firm's bindery.



Right: Two 20x26-inch Harris single-color presses and a Davidson handle much of the work in the offset pressroom. Wetmore's offset battery also includes a 25x38-inch Harris two-color.



the composing room

BY ALEXANDER LAWSON

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Will Process Lettering Replace Type?

Cost is low, variety enormous, but weird things happen to letter designs

A LOUD VOICE is heard from time to time in this country declaiming the past and predicting the future in rostate terms. In our own industry during the past 15 years many such prophecies have been made concerning the composing room.

First, there was the typewriter scare. It was predicted that hot metal casting machines would be replaced by typewriters operated by young ladies fresh from stenographic school.

Typewriters, it is true, have been very effective in the production of marginal printing. They are being widely used for offset composition by letter-shops, small weekly newspapers, shopping guide publishers, etc. But other than this, they have not made noticeable inroads upon the popularity of existing composing machines.

Another innovation which attracted considerable notice was the possibility of Teletype operation of many of the slugcasting machines in the composing rooms of commercial printers. Many an operator hastened to learn the typewriter keyboard, but to date few have had much opportunity to use this skill.

Typesetting on film presented the next large threat to standard operations. While many concrete changes have been made, so far this process is utilized in only a fraction of the plants throughout the country.

Phototypesetting did not threaten the economic status of hot-metal composition. Instead, it offered another way of producing type to meet specified process conditions. At present, phototypesetting has been most successful in the daily newspaper field. In commercial work, however, it has had a more limited acceptance. In any case, the rush to substitute film for hot metal in a keyboard operation has not been as

great as was predicted some 10 years ago.

Probably the steady growth of phototypesetting will continue, but the wild huzzahing of its more vocal adherents should not be interpreted to mean that the battle has been lost by metal type.

Now, here is what prompted me to begin this discussion. There has, of late, been a great deal of tub-thumping for a procedure known as "process lettering." This technique is being offered as the new substitute for printer's type.

Among the many innovations presented to the industry after World War II were devices capable of producing display lettering on film or photographic paper. These machines were simple to operate. Generally, the product was a line of type in one size, featuring a design already recognizable as an existing printer's type. As the devices became popular, lettering artists were employed to create new styles. Very quickly the catalogs for the new machines were crowded with scores of "contemporary" letter styles.

Many printers, particularly in typographic composition plants, have purchased such equipment in order to offer the product to their customers as an additional service. In other instances, art services and advertising departments of stores and manufacturers have picked them up in hope of bypassing the cost of type composition and reproduction proofs.

A few printers have carried this idea one step further by using modification cameras to photograph proofs of type and to create by distortion a variety of shapes such as forward slant, back slant, shading, outlining, squatting, condensing, and so on. Again, all of these procedures are intended to offer

a wider service to the customer and are still controlled by the printer.

Process lettering, which includes many of these methods to some degree, is now offered not merely as a new service but as a replacement of type. In the past year or so, writers and lecturers have claimed that printer's type will soon be classed with the Dodo. Since the slugcasting machine didn't give way to the photographic typesetter, there seems to be little reason to believe that process lettering will fare any better in the foreseeable future.

Actually, the photolettering services have been available since the middle 1930's. There is much to be said for the method, particularly since it presents a large enough variety of designs to meet every conceivable display requirement.

During the 19th century, competition among the type foundries was so keen that the resources of the printer were enriched with a bewildering variety of types. When their financial security was threatened by the advent of the composing machines, the foundries banded together for security. Even then, the catalogs were notable for sheer bulk. Gradually, the number of available types declined. Present-day specimen books are voluminous only when an individual printer shows types from all foundries and manufacturers.

The major reason for the decline in cost. Many fonts must be sold before the investment in design, market research, and manufacture begins to show a profit. Indeed, even when all indications point to an economically successful venture, the chances of failure remain high.

The argument of the firms engaged in process lettering, then, is that the days of metal types for display composition are severely restricted. The production problems in introducing a new design for photolettering are relatively simple and inexpensive, when compared with the foundry product. Further, since manufacturing and develop-

Process lettering can do hundreds of tricks with type, which makes it an ideal tool for many design purposes.

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MURDER MURDER

TIRED SHOPPERS

UMBRELLA WEATHER

ment costs are but a fraction of those involved in metal type, a great many more designs can be offered, giving the advertiser a much wider choice of display lettering.

The viewpoint of the process lettering firms is further buttressed by the changing techniques of printing processes. The reproduction of a line of handlettering or photolettering for letterpress printing has heretofore been rather chancy when compared with printing from type. Because of their etching procedures, older methods of engraving tended to reduce sharpness of line detail. Now, with the new powderless etching methods, many of these hazards have been eliminated. As photoengraving procedures are constantly improved (as in the use of photopolymer materials), the reproduction of process lettering for relief printing will be even better.

With the lithographic process, of course, the photolettering process is a natural, bypassing as it does the risk of working with a poor-quality repro

GARAMOND acquires extra usefulness wi
GARAMOND acquires extra usefulness wi
GARAMOND acquires extra usefulness wi
GARAMOND acquires extra usefulness wi

Garamond goes through a gamut of photographic variations in the hands of process letterers, as do many well-known metal faces. Original design is sacrificed to display usefulness.

proof. This is not to say that there are no problems in film handling.

Design, however, is an inherent weakness in process lettering. Simply because photolettering is easily and cheaply produced, there is a tendency to turn it out by the barrelful, without caring much whether it is good or not.

The type foundry, because of the high cost of production, must be very careful to select only the best in design. I believe that a comparison of the cata-

logs of a type foundry and a process letterer will reveal this factor clearly. It is true that distortion brings variety to a letterform, but the final result may be a very bad letter.

Printer's types have gone through centuries of development, and so have the roman letters—drawn, painted, or hewn. It would be unfortunate if classic standards were forgotten or destroyed merely to reduce costs and to introduce greater variety.

Steve Watts



Happiest Retired Printer

MANY TYPOGRAPHERS look forward to retirement to do many of the things they were too busy to do when they were working. Some of them simply want the time to set type with no customer preferences to tolerate and with complete control of types and operating conditions. Needless to say, a lifetime in the competitive market place of typography creates many frustrations which must be soothed.

One of the happiest retired printers is Stevens L. Watts. On his 110-acre farm in the Virginia hills, he is surrounded by cases of type, benches, a Chandler & Price 10x15 job press, stocks of paper, and all the appurtenances of a small printing office.

While at first glance this would appear to be just another country shop, the typographic library assembled there indicates interests above and beyond the production of farmer's auction handbills. Mr. Watts, a former type foundry supervisor for American Type Foundries, has a strong collection of specimen books and is an authority on the history of American foundries.

During his long employment with ATF, from 1919 to 1955, he worked in various capacities, getting his hands into everything but a type case, to which he had been apprenticed. As a result of this long absence from the case, he is now owner and operator of the Privateer Press, and he needs no production control system to plan his work schedule.

Friends of this hillside typo have kept up with his activities through the journal of this private press—*The Pastime Printer*, now some 12 issues old.

In the beginning Mr. Watts published a quarterly. But every one of his friends seemed to have three or four of their friends with whom they wished to share what rapidly became one of the most widely read and enjoyed private press journals ever printed. The publication settled down to an annual basis until its latest issue in December, 1959. Its pages are full of type lore and personal items that create retirement yearnings in every reader's heart.

Steve Watts, in a long career in which he served as a chief printer in

the Navy in World War I and as a major in the Army in World War II, has been the friend of every great printer of the period. He writes of his experiences with a pungent wit. There's not a single issue of *The Pastime Printer* which hasn't charmed and amused its readers in addition to informing them.

Ex-Chief Watts also puts into print from time to time essays on various phases of typographical history. Everybody knows him, for example, as the champion of Cheltenham, in speeches and in writing. As if this is not sufficient to keep him busy, he started the scheme of "Kitty Pot Casting," in which he interests his friends in acquiring some of the unique types of the past. When he has enough orders, he inveigles ATF into dragging the mats out of the dungeon and recasting a few pot-fuls.

It is hoped that Steve Watts, his library, press, and *The Pastime Printer* will continue to serve friends, fans, and historians of typography until present-day types become applicants for the Kitty Pot.

6 Idea Sketches

layouts feature self-mailer letter-card and reply, catalog-house organ filer, booklet-display, and others

2 ideas at bottom

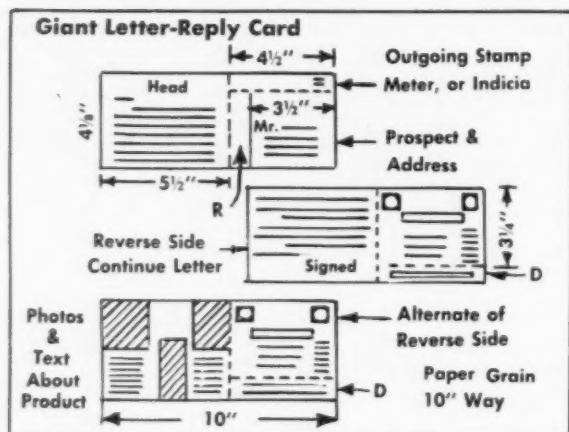
of right page show how you can submit layouts to your trade in self-mailer or calendar-blitter

THE MAIN PURPOSE of the "Promotion File" is to make it easy for you to supply your customers and prospects with a variety of useful ideas to use in their direct mail and keepsake advertising programs.

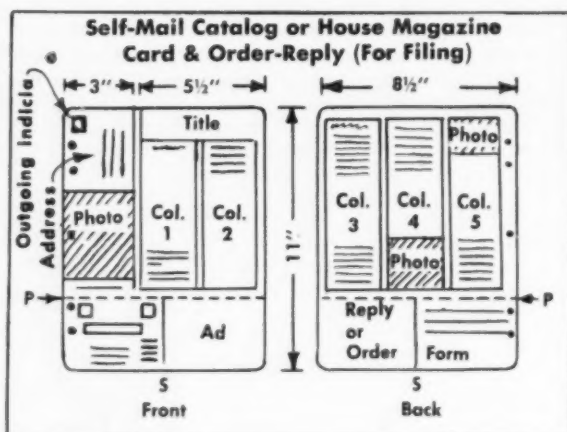
Send out regularly a folder, letter, booklet, or some other item reproducing several of these sketches and containing brief sales copy about your plant and your production and sales staffs. If you do, your firm will soon be thought of as an idea source.

Let your prospects know that you will be glad to submit a working dummy on a suitable stock for any of

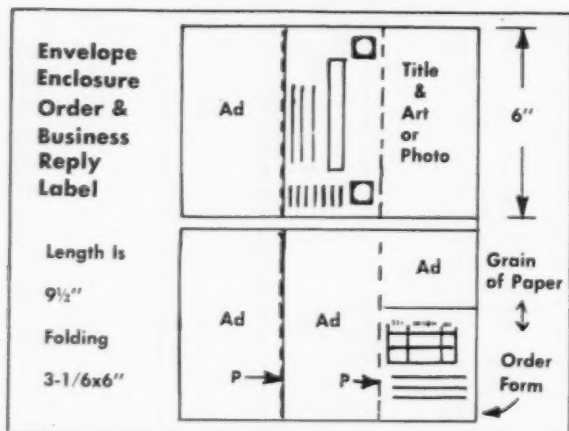
The four captions below are addressed to the printing buyer



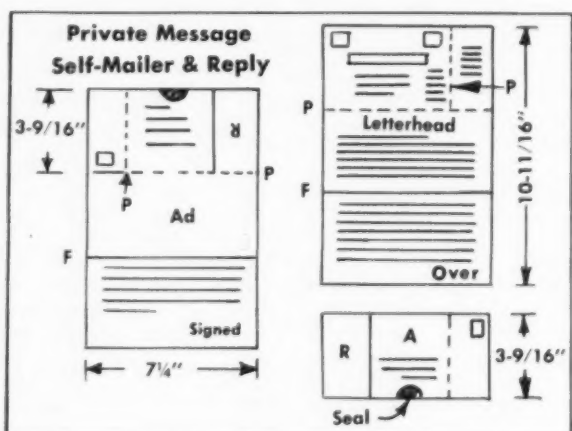
Are you often frustrated by post cards that are too small for your message? If you pay the first-class rate, you can write on both sides. On one side leave 3 1/2 inches from the right edge for addressing. The 4x10-inch card above allows 2 1/2 times the writing area of a post card. "R" is reply area. "D" indicates where to detach.



Make it easy for prospects to file your catalog sheets or your company house magazine with its content of sales copy as each one is issued. This strong loose-leaf self-mailer has a reply form that detaches on the perforation (P), folds along the scored rule (S), and can be stapled shut and mailed with customer inquiries.



A typical envelope enclosure describes a product and includes an order form area, but sales are often lost by not making it easy to mail the order. This 6x9 1/2-inch enclosure folds along the printed perforations (P). Middle panel is a business reply label to paste on envelope with which prospect returns completed order form.



For short business letters, when a post card offers neither the desired privacy nor adequate space, this message form on card stock can help. The recipient detaches the provided reply card (R) along the two perforations (P). The card comes back with the prospect's name which you originally used to address the piece.

the ideas you reproduce. Point out that you will also supply prices for runs in any color or colors your prospect names and for various quantity lots. These layouts can save time and money.

The "Giant Letter-Reply Card" has much more space for a message than an ordinary post card and also provides a detachable reply card.

The "Self-Mailer Catalog or House Magazine Card" is punched for filing by recipients, each unit with its own handy reply card-order form.

The "Envelope Enclosure" is of special value to retailers and wholesalers to use in their monthly bills. It has a busi-

ness reply label as one portion of the enclosure. The label can be detached and mounted on the recipient's own envelope to save him postage and addressing time in ordering products advertised on the enclosure and in paying the enclosed bill. The order form can also be detached and returned.

The "Private Message" is a card-folder held closed by a seal so that privacy is secured for the message typed on its two sides. It folds so the message is not exposed in the mail. It also provides a reply card.

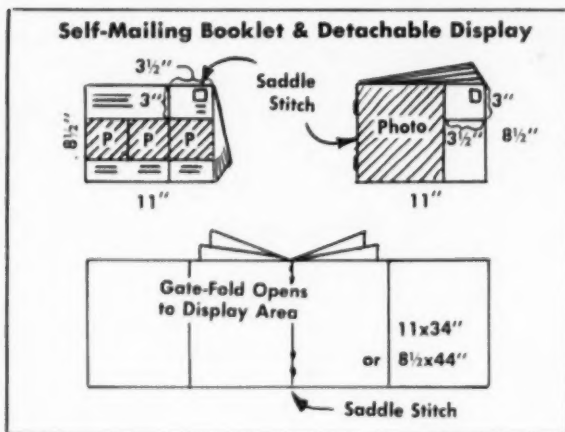
"Self-Mailing Booklet and Detachable Display" shows a way to produce

a booklet and a poster together on one sheet of paper, requiring no mailing envelope.

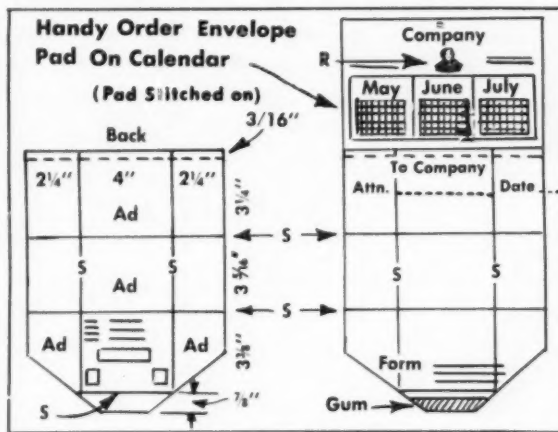
The "Handy Order-Envelope Pad" shows a way to attach a supply of self-mailing forms to a wall calendar. The detached forms fold up to make their own envelope (holding a check safely). It is a reminder of how easy it is to keep in touch by mail with the advertiser. Just detach, write, seal!

At the bottom of the right-hand page below are two layouts for your own use as a printer in submitting Idea Sketches to your trade. These may be mailed and/or handed out.

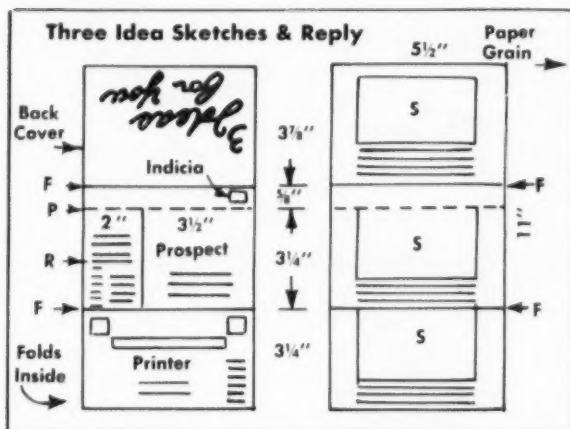
The top two captions below are addressed to the printing buyer, the bottom two to the printer



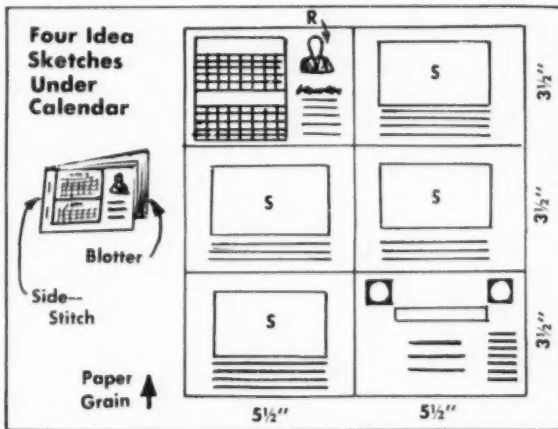
Want to send out a booklet with your sales story and a banner for window, wall, counter or bulletin board display? Instead of requiring two pieces and an envelope, we can handle the job with one self-mailer booklet (e.g., 8 1/2x11 inches) with the address on the cover. The gate-fold center spread comes out to make banner.



If you have out-of-town agents or customers, here is a way to help them contact you. A pad of 8 1/2x11 sheets with a gummed edge and diagonal trims at the bottom hangs on wall below a calendar. Your agent or customer detaches a sheet and writes a query or order on it, folds at "S" to form mailing envelope. "R" is salesman's photo.



A keepsake run work-and-turn on 11x11-inch card stock makes two 5 1/2x11-inch units when cut apart. Fold at two places (F) to 3 1/2x5 1/2 inches, address, and mail. Any three Idea Sketches go on inner spread. "R" is a reply area that detaches along perforation (P), folds, and staples. Keep indicia 3/8-inch deep, not to appear on reply.



A keepsake on one side of a 10 1/2x11-inch card cuts to form six cards 3 1/2x5 1/2 (grain the 3 1/2-inch way). Four cards are for Idea Sketches. When gathered, top card serves as two-month calendar, bottom card for reply. Cards can be side-stitched onto blotter for desk use. Invite requests for dummies, prices under "R," salesman's photo.

what's new in equipment

and supplies

Custom Camera By M. P. Goodkin

The SS Custom camera, which can be used for production of regular line and halftone negatives, has been introduced by M. P. Goodkin Co. In addition, the camera will handle Ektalith and Gevacopy projection transfer material, Gevacopy contact paper negatives, and regular photocopies, all in a one-to-one ratio up to 8½x13-inch size, the company reported.

The model comes equipped with pressure-back and focal-plate glass, and a Formica surface and holding clips which enable the operator to use the camera as a working table. The camera employs a Wollensak f12.5 lens, four C300 lamps for projection exposures, and eight 40-watt yellow bulbs for contact exposures.

For information: The M. P. Goodkin Co., 112 Arlington St., Newark 2, N.J.

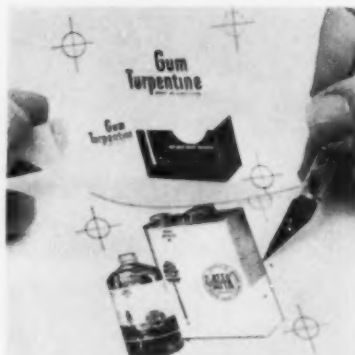


Line and halftone engravings can be handled by Goodkin's SS Custom camera.

Planotype Plastic Letters

Planotype plastic adhesive letters and symbols, useful in preparing art work for letterpress engravings or offset negatives, have been introduced by the Ozalid division of General Aniline and Film Corp. Available in a variety of colors, type styles, and sizes from ⅝ of an inch to 1½ inches, Planotype letters will adhere to paper, cardboard, plastics, metals, etc. They can be re-used.

For information: The Ozalid division, General Aniline and Film Corp., 54 Corliss Lane, Johnson City, N.Y.



A transparent acetate proof backed with a pressure-sensitive adhesive is utilized for new method of art work color separation.

Color Separation Method By Service Composition

A method of making color separations has been developed by Service Composition. Utilizing transparent acetate proofs backed with pressure-sensitive adhesive, the method can be applied when the same piece of art is frequently used.

To make a separation, a unit, including the register marks, is cut out of the acetate sheet and fastened on the flat intended as the black plate. Any elements of the art which are to appear in color are cut away with a needle or knife point. A color overlay can then be placed down and the black elements trimmed out.

For information: Service Composition, 3928 Marlton Pike, Camden 5, N.J.

A 14-point size has been added to the Linotype Primer series in both roman and italic.

abcdefghijklmnopqrstuvwxyzæœfißffiffi
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆCE
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆCE
 12345678901234567890\$£
 abcdefghijklmnopqrstuvwxyzæœfißffiffi
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆCE
 12345678901234567890\$£

Step-and-Repeat, Register Units

The Bar-Plate Manufacturing Co. has introduced its Ultimatic step-and-repeat machine and Ultimatic photo-composing register machine. The units are available in two stock sizes, 30x40 inches and 42x54 inches.

The photo-composing register machine features rheostatically-controlled lighting. Another feature is the three-hole punch located in the front of the unit. The vernier carriage of the punch machine has a pin that allows a template to be made for setting the step-and-repeat machine or for use in producing a master fixture for stepping in a vacuum frame. The straight edge on the machine has a hole located in line with the first punch on the photo-composing machine.

The step-and-repeat machine is a horizontal unit that is used either with a pin-point light or an overhead arc lamp. The upper frame moves horizontally by ratchet control. The machine features two light type draws. The glass surface pivots for cleaning and tilts up for ease in setting the machine. The unit can also be used as a vacuum frame.

For information: Bar-Plate Manufacturing Co., Orange, Conn.

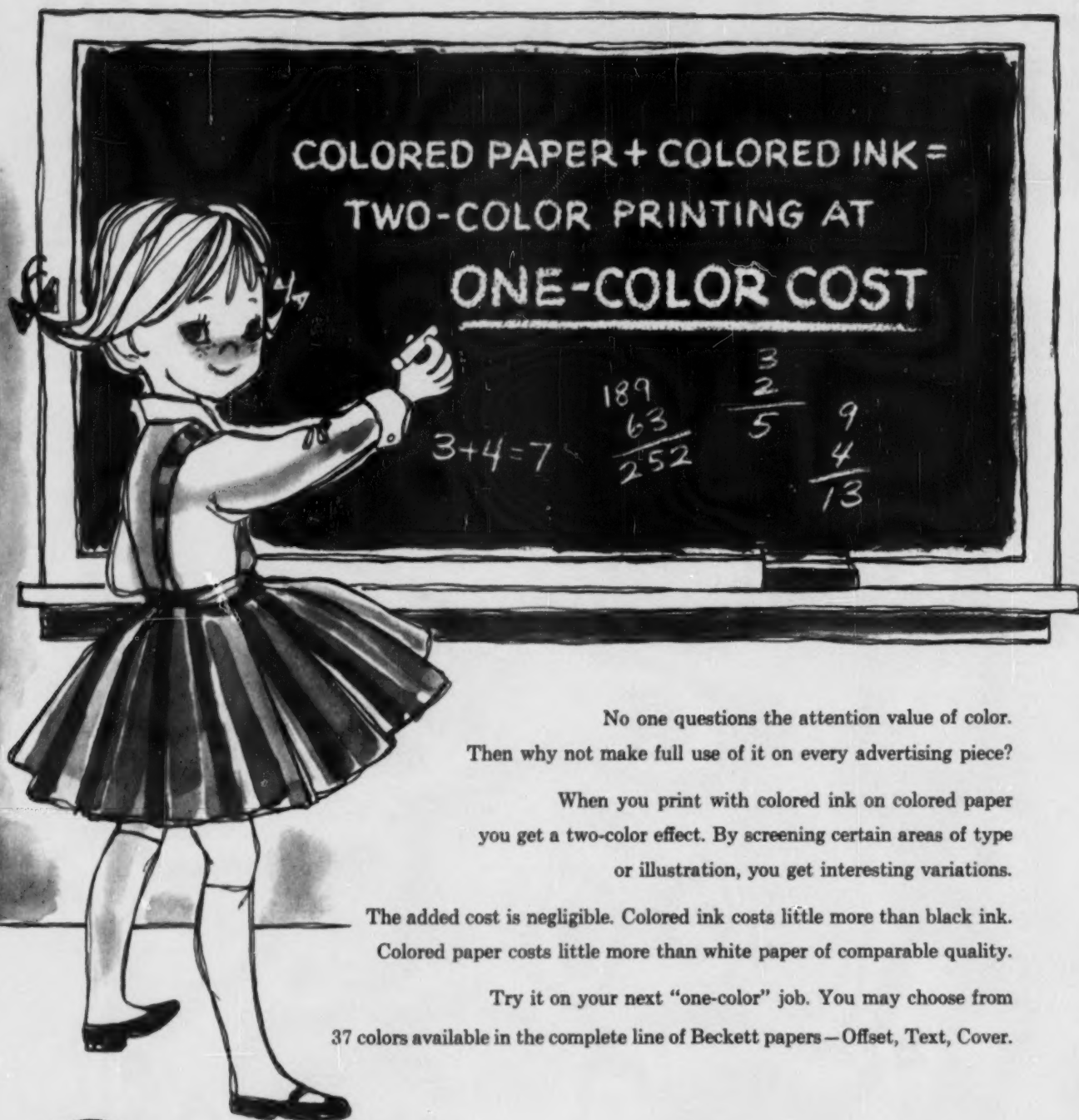
Web Register Controls From Machine-O-Matic, Inc.

Machine-O-Matic, Inc., has developed complete units of both electronic and mechanical components for various types of register controls for web processing machines. The electronic register control system will detect registration errors and flash a signal through a control panel which in turn activates a correction transmission unit. The controls may be used for all web processes requiring register, such as sheeting, folding, boxmaking, metal stamping, punching, printing, bagmaking, die-cutting, perforating, and wrapping.

A complete electronic unit includes a photoelectric scanning head, a selector switch, motor to power the mechanical correction devices, control panel, and various types of correction transmission units.

For information: Machine-O-Matic, Inc., 717 Chicago Ave., Evanston, Ill.

HERE'S A SIMPLE EQUATION FOR COLORFUL PRINTING AT LOW, LOW COST



No one questions the attention value of color.
Then why not make full use of it on every advertising piece?

When you print with colored ink on colored paper
you get a two-color effect. By screening certain areas of type
or illustration, you get interesting variations.

The added cost is negligible. Colored ink costs little more than black ink.
Colored paper costs little more than white paper of comparable quality.

Try it on your next "one-color" job. You may choose from
37 colors available in the complete line of Beckett papers—Offset, Text, Cover.



THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

THESE LEADING MERCHANTS SELL BECKETT PAPERS

ALABAMA	
Graham Paper Company	Birmingham
Sloan Paper Company	Birmingham
Parlin Paper Company	Mobile
ARIZONA	
Butler Paper Company	Phoenix
Graham Paper Company	Phoenix
Zellerbach Paper Company	Phoenix
Graham Paper Company	Tucson
ARKANSAS	
Roach Paper Company	Little Rock
Western Newspaper Union	Little Rock
CALIFORNIA	
Zellerbach Paper Company	Emeryville
Zellerbach Paper Company	Fresno
Butler Paper Company	Los Angeles
Zellerbach Paper Company	Los Angeles
Zellerbach Paper Company	Sacramento
Butler Paper Company	San Diego
Zellerbach Paper Company	San Diego
Pacific Coast Paper Company	San Francisco
Zellerbach Paper Company	San Francisco
Zellerbach Paper Company	San Jose
COLORADO	
Butler Paper Company	Denver
Graham Paper Company	Denver
Butler Paper Company	Pueblo
CONNECTICUT	
Carter Rice Storrs & Bement, Inc.	Hartford
Henry Lindenmeyr & Sons	Hartford
Carter Rice Storrs & Bement, Inc.	New Haven
Henry Lindenmeyr & Sons	New Haven
DISTRICT OF COLUMBIA	
The Barton, Duer & Koch Paper Company	
Stanford Paper Company	
FLORIDA	
Jacksonville Paper Company	Jacksonville
Everglade Paper Company	Miami
Central Paper Company	Orlando
Capital Paper Company	Tallahassee
Tampa Paper Company	Tampa
GEORGIA	
Sloan Paper Company	Atlanta
Whitaker Paper Company	Atlanta
Macon Paper Company	Macon
Atlantic Paper Company	Savannah
ILLINOIS	
J. W. Butler Paper Company	Chicago
James White Paper Company	Chicago
J. W. Butler Paper Company	Peoria
INDIANA	
Butler Paper Company	Evansville
C. P. Lesh Paper Company	Evansville
Butler Paper Company	Ft. Wayne
The Central Ohio Paper Company	Indianapolis
The Chatfield Paper Corporation	Indianapolis
C. P. Lesh Paper Company	Indianapolis
Mid-States Paper Company	Terre Haute
IOWA	
J. W. Butler Paper Company	Cedar Rapids
Western Newspaper Union	Des Moines
Weber Paper Company	Dubuque
Western Newspaper Union	Sioux City
KANSAS	
Butler Paper Company	Wichita
Graham Paper Company	Wichita
KENTUCKY	
Graham Paper Company	Louisville
Louisville Paper & Mfg. Co.	Louisville
Rowland Paper Company	Louisville
LOUISIANA	
Butler Paper Company	New Orleans
Graham Paper Company	New Orleans
Western Newspaper Union	Shreveport
MAINE	
Carter Rice Storrs & Bement, Inc.	Augusta
MARYLAND	
The Barton, Duer & Koch Paper Co.	Baltimore
Stanford Paper Company	Baltimore
MASSACHUSETTS	
Carter Rice Storrs & Bement, Inc.	Boston
Lindenmeyr Paper Co., Inc.	Boston
Carter Rice Storrs & Bement, Inc.	Springfield
Carter Rice Storrs & Bement, Inc.	Worcester
MICHIGAN	
Butler Paper Company	Detroit
The Union Paper & Twine Company	Detroit
Central Michigan Paper Company	Grand Rapids
The Union Paper & Twine Company	Jackson
MINNESOTA	
Carpenter Paper Company	Duluth
Duluth Paper & Specialties Co.	Duluth
Butler Paper Company	Minneapolis
Graham Paper Company	Minneapolis
Inter-City Paper Company	Minneapolis
Inter-City Paper Company	St. Paul
MISSISSIPPI	
Graham Paper Company	Jackson
MISSOURI	
Butler Paper Company	Kansas City
Graham Paper Company	Kansas City
Butler Paper Company	St. Louis
Graham Paper Company	St. Louis
Butler Paper Company	Springfield
MONTANA	
Western Newspaper Union	Billings
Yellowstone Paper Company	Billings
Ward Thompson Paper Company	Butte
NEBRASKA	
Western Newspaper Union	Lincoln
Field Paper Company	Omaha
Western Paper Company	Omaha
NEW JERSEY	
Henry Lindenmeyr & Sons	Hillside
NEW MEXICO	
Butler Paper Company	Albuquerque
Graham Paper Company	Albuquerque
NEW YORK	
The Hudson Valley Paper Company	Albany
The Ailing & Cory Company	Buffalo
The Union Paper & Twine Company	Buffalo
The Ailing & Cory Company	New York City
Miller & Wright Paper Company	New York City
Division of The Ailing & Cory Co.	New York City
Bulkeley, Dutton & Company	New York City
Henry Lindenmeyr & Sons	New York City
Marquardt & Company, Inc.	New York City
Nelson-Whitehead Paper Corp.	New York City
The Ailing & Cory Company	Rochester
The Ailing & Cory Company	Syracuse
Troy Paper Corporation	Troy
The Ailing & Cory Company	Utica
NORTH CAROLINA	
Henley Paper Company	Asheville
Caskie Paper Company, Inc.	Charlotte
Charlotte Paper Company	Charlotte
Henley Paper Company	High Point
Epstein-Fitzgerald Paper Company	Raleigh
Raleigh Paper Company	Raleigh
NORTH DAKOTA	
Western Newspaper Union	Fargo
OHIO	
The Chatfield Paper Corporation	Cincinnati
The Cincinnati Cordage & Paper Co.	Cincinnati
The Diem & Wing Paper Company	Cincinnati
The Whitaker Paper Company	Cincinnati
The Central Ohio Paper Company	Cleveland
The Union Paper & Twine Company	Cleveland
The Central Ohio Paper Company	Columbus
The Central Ohio Paper Company	Dayton
The Cincinnati Cordage & Paper Co.	Dayton
The Central Ohio Paper Company	Toledo
OKLAHOMA	
Graham Paper Company	Oklahoma City
Boone Paper Company	Tulsa
Taylor Paper Company	Tulsa
OREGON	
Fraser Paper Company	Portland
West Coast Paper Company	Portland
PENNSYLVANIA	
Garrett-Buchanan Company	Allentown
Lehigh Valley Paper Corporation	Allentown
The Ailing & Cory Company	Harrisburg
Bock Paper Company	Harrisburg
Garrett-Buchanan Company	Lancaster
Garrett-Buchanan Company	Philadelphia
D. L. Ward Company	Pittsburgh
The Ailing & Cory Company	Pittsburgh
The Chatfield & Woods Co. of Pa.	Pittsburgh
Garrett-Buchanan Company	Reading
Elm Paper Company	Scranton
RHODE ISLAND	
Carter Rice Storrs & Bement, Inc.	Pawtucket
SOUTH CAROLINA	
Epstein-Fitzgerald Paper Company	Columbia
Palmetto Paper Company	Columbia
SOUTH DAKOTA	
Sioux Falls Paper Company	Sioux Falls
Western Newspaper Union	Sioux Falls
TENNESSEE	
Graham Paper Company	Chattanooga
Sloan Paper Company	Chattanooga
The Cincinnati Cordage & Paper Co.	Knoxville
Graham Paper Company	Knoxville
Graham Paper Company	Memphis
Graham Paper Company	Nashville
TEXAS	
Graham Paper Company	Amarillo
Graham Paper Company	Dallas
Southwestern Paper Co.	Dallas
Graham Paper Company	El Paso
Southwestern Paper Company	Ft. Worth
Graham Paper Company	Houston
Southwestern Paper Company	Houston
Graham Paper Company	Lubbock
Graham Paper Company	San Antonio
UTAH	
Western Newspaper Union	Salt Lake City
VIRGINIA	
Caskie Paper Company, Inc.	Lynchburg
Epstein-Fitzgerald Paper Company	Norfolk
Epstein-Fitzgerald Paper Company	Richmond
B. W. Wilson Paper Company	Richmond
WASHINGTON	
West Coast Paper Company	Seattle
McGinnis Independent Paper Co.	Spokane
Allied Paper Company	Tacoma
WEST VIRGINIA	
Copco Papers, Inc.	Charleston
The Cincinnati Cordage & Paper Co.	Huntington
WISCONSIN	
Standard Paper Company	Appleton
Steen-Macok Company	Green Bay
Standard Paper Company	Madison
Bauer Paper Company	Milwaukee
Standard Paper Company	Milwaukee
Standard Paper Company	Wisconsin Rapids
EXPORT AGENTS:	
Bulkeley, Dutton Paper Co., S.A.	New York City
Costen Paper Export Co.	New York City
Champion Paper Corporation, S.A.	New York City
Silleb, Inc.	New York City
Pamco Incorporated	San Francisco
CANADIAN AGENTS:	
Clark Papers, Ltd.	Calgary, Alberta
Smith, Davidson & Lecky, Ltd.	Calgary and Edmonton, Alberta
T. B. Little Papers, Ltd.	Montreal, Quebec
McFarlane Son & Hodgson, Ltd.	Montreal, Quebec
Whyte-Hooke Papers, Ltd.	Toronto, Ontario
Wilson-Munroe Company, Ltd.	Toronto, Ontario
Coast Paper Company, Ltd.	Vancouver, B. C.
Mid-West Paper Sales, Ltd.	Winnipeg, Manitoba

This insert is printed on Beckett Offset, Green, 80 lb. sub., in our new Satin Shell finish. Note its velvety texture. It has the printability of an uncoated paper, yet the sheen of a fine coated paper. It has exceptional folding

qualities and resistance to smudges and fingerprints.

Satin Shell is carried in stock, minimum order, 1 carton. Ask your nearby Beckett merchant, listed above, for complete Satin Shell sample swatch.

Improved Lamps For 481 Camera

Natural Lighting Corp. has introduced three lighting options for the new Robertson Photo-mechanix 481 process camera. Features have been added to provide greater operator control, and lamps have been more accurately spaced to assure even copyboard lighting.

The options include Series 500-481 for use on the camera's 34x44-inch copyboard. The series has seven-lamp LineLites, reflectors, converter, adapters, and 150-watt lamps. The series 500-S481 includes seven-lamp LineLites and 200-watt lamps.

The Series 1300-481 doubles light intensity for high-production requirements and extra-wide accessory copyboards up to 96 inches. Offering independent control of end and center light arrays, the series includes double 13 LineLites and 150-watt lamps.

For information: The Natural Lighting Corp., 630 S. Flower St., Burbank, Calif.

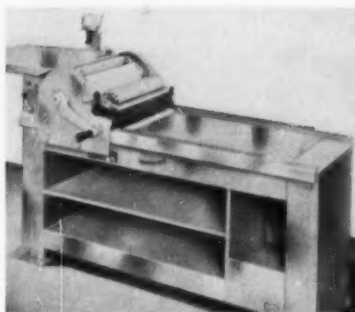
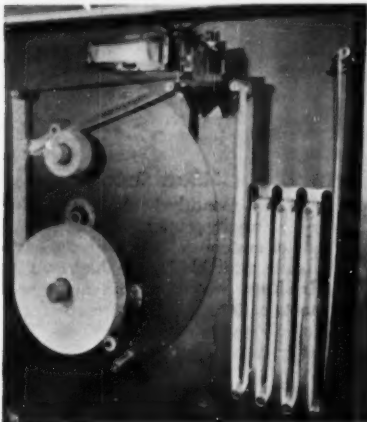
Videograph Label Printing System

An electronic label printing system, which will convert massive subscriber data files to magnetic tape and print more than 260,000 address labels per hour, has been introduced by the A. B. Dick Co. of Chicago. Two of the units, called the Videograph, have been installed in the Chicago offices of Time, Inc., for processing subscription labels for *Time*, *Life*, *Fortune*, and *Sports Illustrated*.

Videograph utilizes a cathode-ray tube and a "character generator" to convert pulse-coded signals into print. Digital signals from a computer, magnetic tape, paper tape, punched cards, etc., can be translated by the system.

Labels are printed on a moving paper roll 1½ miles long. As each roll nears exhaustion, a standby roll is automatically spliced onto the moving web. Finished labels are stored in rolls on spindle turrets for easy removal by hand and subsequent transfer to the magazines.

Videograph paper supply section contains printing and standby rolls. Each roll will last for about 40 minutes, is 1½ miles long, and has enough paper for about 85,000 labels.



Forms or plates up to 19x26 inches and sheets up to 19½x28 inches can be proofed on SP20 press by Vandercook & Sons.

Vandercook Develops SP20 Proof Press

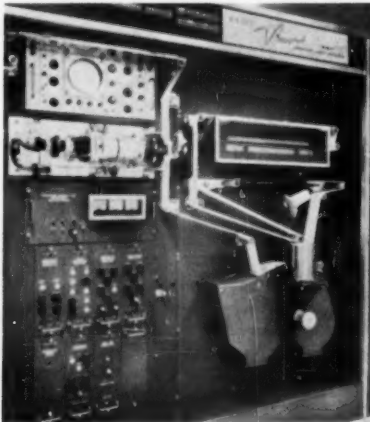
The SP20 proof press, a simplified version of the Universal III model, has been introduced by Vandercook & Sons, Inc. Designed to produce black on white and transparency proofs, the press comes equipped with the Universal series inking system. It consists of two three-inch form rollers combined with a steel vibrator, steel rider, and a motor-driven ink drum.

Form rollers can be adjusted without tools by turning four adjusting knobs to either raise or lower them to their proper setting. Each roller is a complete unit, including ball bearings and height-adjusting mechanism.

Automatic washup is standard equipment on the SP20. To wash up the press, the operator must bring a doctor blade into contact with the ink drum by means of a hand lever and then apply a suitable solvent from the plastic container supplied with the press. As ink and solvent are removed from the form, they flow into a removable tray located beneath the drum and are absorbed by blotting paper. The model will accommodate a form or plate up to 19x26 inches or a sheet up to 19½x28 inches.

For information: Vandercook & Sons, Inc., 3601 W. Touhy Ave., Chicago 45.

Processing section of the system receives information from buffer unit and converts signals into alphanumeric symbols for printing by electrostatic tube (cover removed).



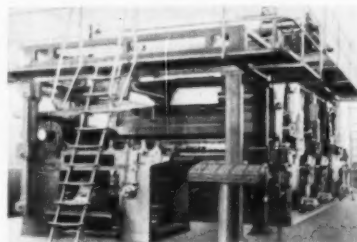
Cerutti Gravure Proof Press

A variable-size, multicolor rotogravure proof press has been introduced by Cerutti Presses of America, Inc. The press will deliver production-quality gravure proofs without using regular production presses and crews, according to Cerutti.

The unit will accommodate printing cylinders of any face length from 24 to 86½ inches and of any circumference from 16 to 51 inches. Individual printing units, which are complete with steam-heated dryers, feature a turret with four different impression rollers and a backup cylinder.

An adjustable cylinder carriage provides an accurate method of centering cylinders of any length and holding them securely in position. Proofs are delivered in flat sheets, printed side up, to permit inspection without stopping the press or tearing out sections of the web. Operating speed of the proof press is 5,000 cylinder revolutions per hour, according to the firm.

For information: Cerutti Presses of America, 121 Prospect St., Westfield, N.J.



Production-quality rotogravure proofs can be obtained from the Cerutti, Inc., unit.

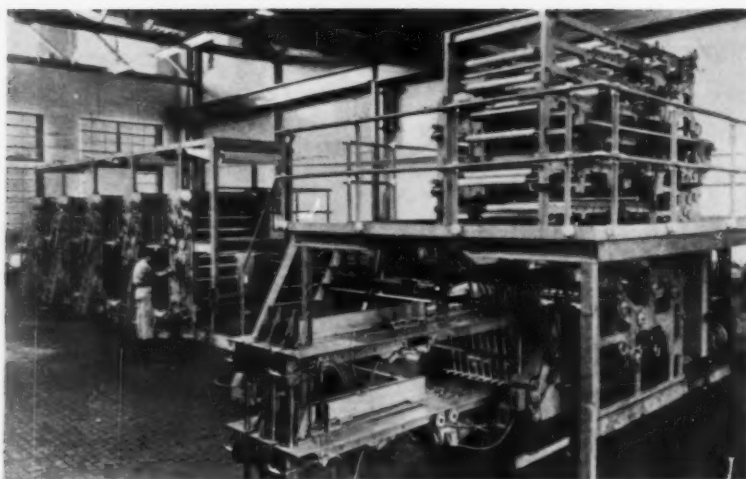
3M Plate Package

A self-closing package for 3M brand Type L photo offset plates has been introduced by the Minnesota Mining and Mfg. Co. The box top, which flips up and closes itself when released, has been designed to protect the light-sensitive plate.

For information: The Minnesota Mining and Mfg. Co., 900 Bush Ave., St. Paul 6.

Final step in process is removal of finished labels from take-up turret. Six spindles take up printed web at 7 o'clock position. Spindle capacity is 18,000 labels.





ATF web offset press has 35-inch cylinder circumference, and will print up to five colors on each side of the sheet. Approximately 86 feet long, complete unit weighs 130 tons.

ATF Introduces Ten-Color Press

The web offset press division of American Type Founders, Inc. has developed a five-unit, 10-color perfecting publication press. The unit has a cylinder circumference of 34.950 inches and a maximum web width of 50 inches. A speed of 1,200 feet per minute is claimed for the press, an initial model of which has been installed in the Standard Publishing Co. plant located in Cincinnati.

Design of the press' ribbon folder will permit several jobs to be printed, folded, and delivered at the same time. The folder will slit the web or webs (maximum of two) into two, three, or four ribbons, which are then gathered, cut, and folded into complete signatures.

In addition to the main press folder, an ATF former folder section is also being furnished. It will deliver either fixed-size tabloid or double-digest type signatures. Either of these signatures can be produced by bringing ribbons down over a former.

On each of the unit's 10 sections is located a cocking device, which allows re-alignment of a plate cylinder while the press is running. The operator can bring any given color or plate into proper register without incurring down-time and paper waste, the manufacturer claimed.

Another feature of the press is the Formsprag clutch on the ink fountain roller. This unit provides ink feed control in place of ratchet and pawl devices.

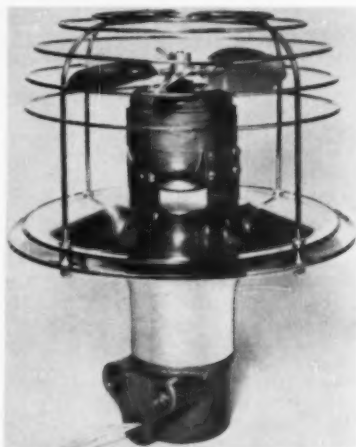
For information: American Type Founders, Inc., 200 Elmora Ave., Elizabeth, N.J.

Penetration Control For Pierce Perforator

An attachment permitting controlled penetration when cutting stock has been developed by the Pierce Specialized Equipment Co. for its Perf-a-Matic combination perforator-scoring-slitter. A stationary cutting blade in an adjustable holder can be positioned over a driven roller and set to the penetration desired.

The drive rolls, which normally carry the sheet through the perforating heads and shafts, provide the drive through the new attachment.

For information: The Pierce Specialized Equipment Co., 350 Peninsular Ave., San Mateo, Calif.



Steamette humidifier can be useful in areas where humidity control is necessary. Unit connects to steam lines, electric outlets.

Bahnson Co. Introduces Steamette Humidifier

The Steamette humidifier for use in printing plants where humidity control is necessary, has been introduced by the Bahnson Co. The unit discharges steam vapor in a 360-degree radial pattern, or portions of the discharge may be blanked off as required.

The humidifier unit may be connected to existing steam lines and electrical outlets; it uses an atmospheric drain line rather than a return line to the boiler. Measuring 13½ inches in height and 12 inches in diameter, the unit comes with a steam solenoid valve assembly, including steam strainer, pressure gauge, and gate valve.

For information: Bahnson Co., 1057 Marshall St., Winston-Salem, N.C.

Lithographic Transparencies

A new lithographic process will reproduce color transparencies with 80%-90% fidelity at a substantial cost savings, according to Henry Lithograph, Inc.

The process will reduce transparency-to-press time from five days to a matter of hours, utilize specially-adapted color filtering equipment, and allow mechanical control of color values in each step leading to, and including, production of the lithographic plates, the company claimed.

The filtering device provides maximum contrast in each color-separation negative without adversely affecting middle-range tone values it was reported. This results in a tri-color process giving the effect of four-color printing.

For information: Henry Lithograph, Inc., 4336 San Fernando Rd., Glendale, Calif.

Electric Proof Press Introduced by Atlantic

The Atlantic Numbering Machine Co., Inc. has introduced its Model SPA electric proof press, imported from West Germany. Useful when multiple proofs are required, the press will handle full-size Linotype forms. Printing height may be varied ¼-inch and adjustments may be held to a 0.001-inch accuracy, the firm claimed.

The unit has a safety stop and a reverse switch for double rolling heavy forms. Three form sizes are available, 9½x28 inches, 17½x28 inches, and 21½x28 inches.

For information: The Atlantic Numbering Machine Co., Inc., 47-02 18th Ave., Brooklyn 4, N.Y.

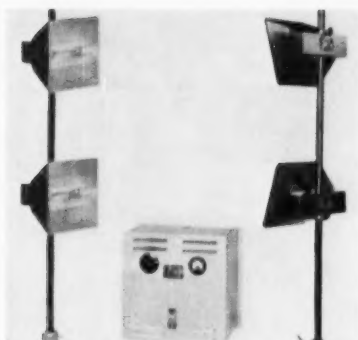
Atlantic Numbering Machine Co.'s electric proof press prints full Linotype forms.



Promotional Booklets

Syndicated monthly house organs, developed for use by printers who have mailing lists of customers and prospects, have been made available by the Andrew Co. The booklets, which contain news and comments of interest to businessmen, are sold to only one printer in each area. The firm's imprint will appear on the first and last pages.

For information: The Andrew Co., 1515 Waugh Dr., Houston, Tex.



Nondimming, incandescent camera lamps

Incandescent Camera Lamps Have Iodine Cycle Tubes

A graphic arts camera lamp that incorporates an iodine cycle tube with a power control unit has been introduced by the Macbeth Arc Lamp Co. The incandescent lamp has a consistency of light output and reliability comparable to carbon arc lamps, according to the manufacturer.

Designed for either 110- or 220-volt operation, the lamps are available in sets of four, six, and eight, for various camera sizes. Provisions for increasing lamp wattage from 500 to 850 watts have been made through the power unit.

For information: Macbeth Arc Lamp Co., 141 Berkley St., Philadelphia 44.

DS Descumming Solution Introduced by Chemco

Chemco Photoproducts Co., Inc. has introduced a one-step, nonetching descumming solution known as DS Solution. Applied just before etching, the monobath material replaces the two- and three-part solutions presently in use, according to Chemco.

DS Solution will eliminate costly makeovers of engravings frequently caused when strong acids or harsh methods are used. It will chemically react only with the residual chromate or oxide on the metal and dissolve them completely without removing any of the metal, weakening the top, or reducing dots or lines.

For information: Chemco Photoproducts Co., Inc., Glen Cove, L. I., N.Y.

Antique Style Types

Several additional antique type faces have been made available by Typefounders, Inc. The faces, shown in the accompanying cut, are being produced in several sizes.

For information: Typefounders, Inc., 1006 W. Madison St., P.O. Box 11313, Phoenix, Ariz.

Typefounders, Inc., has made several additions to its stock of antique type faces.

**SOUTHERN CROSS
MANDARIN
MIKITA
THUNDER**

FF Glue Guns Developed For High-Speed Sealing

A series of machine-mount FF glue guns, for high-speed coating of flat surface areas, has been developed by the John P. Fox Co., Inc. Available in roller-widths from $\frac{1}{4}$ to 6 inches, the units will lay an accurate ribbon or multiple-bead pattern of adhesive at various sealing speeds.

The series R guns incorporate a ball-spring plunger valve control which can be actuated by a solenoid valve, an electric eye arrangement, or by other mechanical means. They can also be used manually if desired.

For information: The John P. Fox Co., Inc., 1107 S. Mountain, Monrovia, Calif.

PTM Pneumatic Mandrel By Perfection Tool & Mfg.

A pneumatic mandrel for winding or unwinding rolled materials has been introduced by Perfection Tool & Mfg., Inc. Rubber tires, spaced along the mandrel's shaft, can be deflated for insertion into the roll core. Once the mandrel is in place, the tires can be inflated to grip the core firmly on both sides.

Size range is for 8- to 24-inch core diameter. The tires can be moved along the shaft to adjust for core length. They are held in place by screws.

For information: Perfection Tool & Mfg., Inc., 209 Baldwin Rd., Kalamazoo, Mich.

Another Quality Paper
SORG
America's Most Versatile Paper Mill

Sorg's LEATHER EMBOSSED COVER "Steals the Show" Whenever and Wherever Used



Ask your Sorg distributor for Leather Embossed Cover swatch books and for sample sheets of Leather Embossed for your own press-testing.

People simply like the looks of Sorg's Leather Embossed Cover. Not only printers, who admire Leather Embossed for its deep-grain finish and its wide color range, but advertisers too, who marvel at the way jobs printed on Leather Embossed always attract approving comment—and at the way these printed pieces retain their "good looks" even after repeated handling.

Most important of all, average people—the buying people—like the looks of Sorg's Leather Embossed Cover. They sense the feeling of quality and distinction that Leather Embossed gives to a variety of printed pieces, ranging from catalog covers to menus to sales portfolios.

See for yourself! Try Sorg's Leather Embossed Cover and watch how quickly it wins friends and influences customers.

THE SORG PAPER COMPANY • Middletown, Ohio
Manufacturers and Converters of Stock Line and Specialty Papers

Offices in: NEW YORK • CHICAGO • BOSTON • DALLAS • LOS ANGELES

SORG STOCK LINES

WHITE SORX • CREAM SORX • LEATHER EMBOSSED COVER • PLATE FINISH • EQUATOR INDEX BRISTOL • REGISTER BOND
MIDDLETOWN POST CARD • 410 TRANSLUCENT • EQUATOR LEDGER • SORG'S BLOTTING • TENSAX
GRAPHIX • PARCHEX

Dexter Introduces Model RS Folder

The Dexter Co. has introduced the Model RS folder which will take sheets up to 32x62 inches in parallel and 32x46 inches for right angle work. Minimum size for both is 8½x11 inches. The Model RS is rated at 4,200 inches per minute, according to Dexter.

The models' 16- and 32-page sections are combined into a mobile Hitch-hiker unit which can be positioned to operate in-line with the parallel section. Up to eight parallel folds followed by two right angle folds can be made.

Fold plan of the standard RS calls for four fold plates in both the parallel and eight-page sections and two each in the 16- and 32-page sections. Optional third and fourth fold plates are available in the 16-page section.

Optional equipment for pasting of eight- and 12-page work is available in addition to a device for slitting two-up bleed work, an extra-deep scoring device, and special perforator wheels for small-stamp or other narrow work.

For information: The Dexter Co., 2011 Hastings St., Chicago 8.

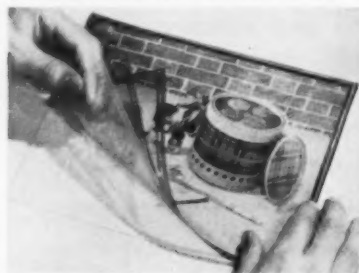
Prepress Color Proof From Minnesota Mining

A negative-acting prepress color proof that can be processed and ready for viewing in 10 to 15 minutes has been introduced by the Minnesota Mining and Mfg. Co. The 3M Color Proof provides a standardized prepress check of color break, value, and register before the lithographic plate is made, the firm claimed.

Available in 10 colors, the proof will not stretch or shrink and can be processed in hot or humid conditions. Color Proof can be exposed in a conventional vacuum frame and then laid on a smooth surface where a single chemical developer is used to remove the coating in nonimage areas.

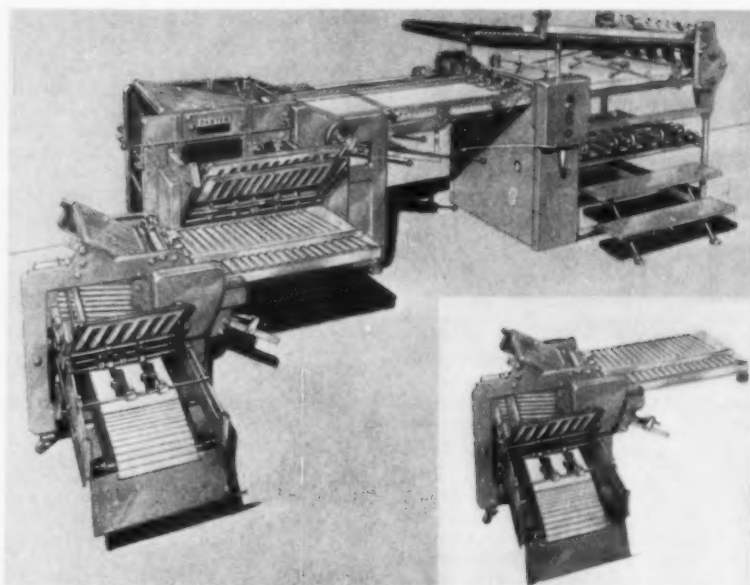
For information: The Minnesota Mining and Mfg. Co., 900 Bush Ave., St. Paul 6.

Pre-press color check has been provided by 3M Color Proof by Minnesota Mining.



Two-Color Lid Printer

KamRu Products Corp. has introduced a two-color lid printer for the packaging industry. Features of the unit include mechanical and suction feeders, automatically controlled printing pressures, a sensing and tripping mechanism, stacking system, and an inking system that is interchangeable for paste or flexographic inks. Operating at speeds up to 100 rpm, the unit will



Parallel and right angle work are possible on Model RS folder, equipped with Hitch-hiker

print one or two lids per revolution, according to the firm.

For information: The KamRu Products Corp., Elyria, Ohio.

Caesar-Saltzman Camera For Halftone Projections

The Caesar-Saltzman process color camera for photomechanical reproduction has been developed by J. G. Saltzman, Inc. Useful for halftone projections, continuous tones, enlargements, reductions, etc., the unit will handle reflection copy from 40x50 inches to 8x10 inches, reductions to 35-mm, separation enlargements from 35mm, and halftones up to 20x24 inches.

The camera features the Ascorlux Pulsed Xenon arc light source with constant color-balanced white light. Color separations from 35mm transparencies up to 40x50-inch reflection copy can be made with the unit.

For information: J. G. Saltzman, Inc., 480 Lexington Ave., New York 17.

Plastic Type Bars

Plastic bars with type faces of technical and other unusual symbols for use on standard typewriters have been introduced by Mechanical Enterprises, Inc. Useful in preparing copy for offset lithography, the bars can be slipped one at a time on an adapter that fits next to a typewriter roller. The special symbols can then be printed by striking with typewriter keys.

For information: Mechanical Enterprises, Inc., Arlington, Va.

Lithoflex Printing Inks

Lithoflex inks, formulated for nonporous printing surfaces such as aluminum foil, vinyl, glassene, acetate, pyroxylin, and other types of plastics, have been introduced by Polychrome Corp.

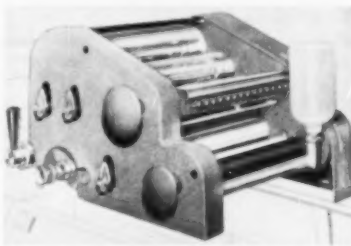
For information: Polychrome Corp., 2 Ashburton Pl., Yonkers 2, N.Y.

Step 'n Register For Platemaking

Development of the Step 'n Register lithographic platemaking system, said to be simple and highly accurate, has been announced by Allied Photo Offset Supply Corp. The system will perform any step-and-repeat function, Allied claimed.

Included in each system kit is Table-Cote, a solution compounded for application to the glass top of a stripping table. Its purpose is to make tape used to hold flats in position stick firmly until it is removed. The kit also contains 100 precision molded pins and 100 prepunched tabs.

For information: Allied Photo Offset Supply Corp., Post Office Box 506, Hollywood, Fla.



Two-color attachment for Multilith Model 1250W introduced by Townsend.

Multilith Attachment

An 11x17-inch two-color attachment for the Model 1250W Multilith machine has been introduced by Townsend Industries, Inc. The attachment will print two colors from the same blanket with one pass through the press. It may be operated as a single-color unit or in combination with the 1250W. Provision has been made for removal of the Multilith attachment when not in use.

For information: Townsend Industries, Inc., Altoona, Ia.

48 PAGES... 142 ANSWERS

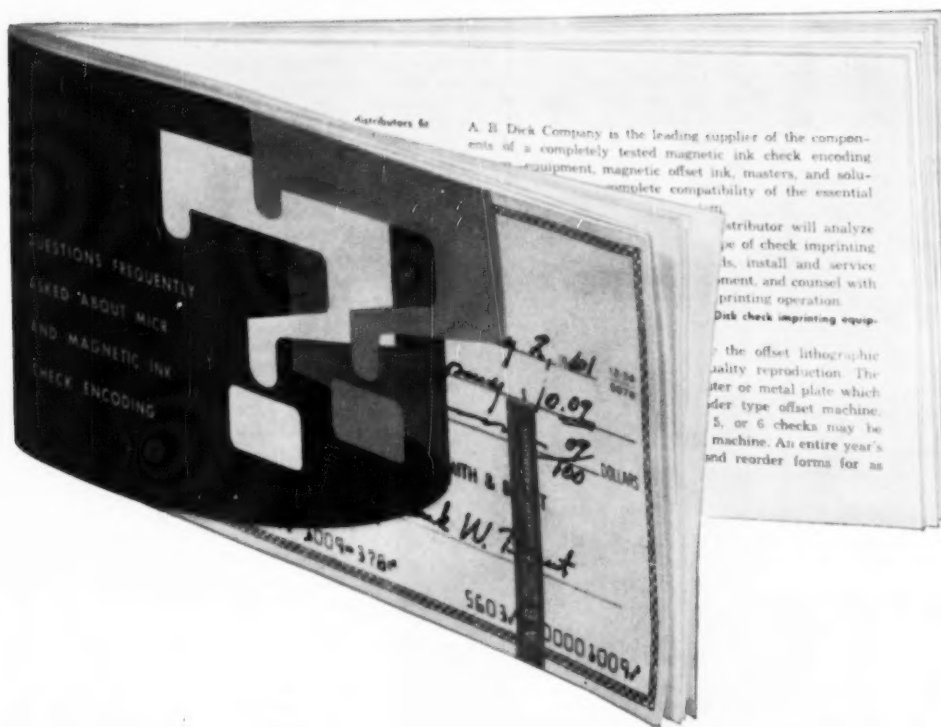
to your questions about MAGNETIC INK ENCODING

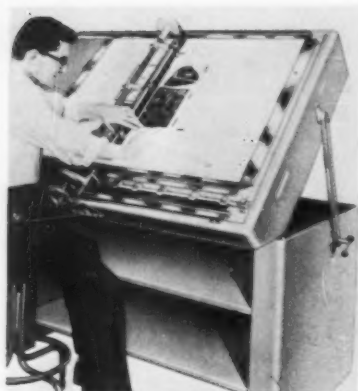
Answers all these questions and many more: • What is MICR? • What is magnetic ink? • What is the E-13B type font? • Who is the authority for MICR specifications? • How much latitude in specifications is permitted? • What are the specified minimum and maximum sizes of checks? • Is it difficult to print magnetic ink? • Can the entire check be printed in magnetic ink? • What factors should be considered in selecting check imprinting equipment? • What is necessary for a check imprinting installation? • Is the offset process recommended for magnetic ink imprinting? • Does magnetic ink differ from standard offset inks in running characteristics? • Will magnetic ink deliver as many impressions as standard inks? • How can signal strength be controlled? • What kinds of testing equipment are available to determine if checks meet specifications? • Can I maintain sufficient quality control measures and still keep costs low enough to conduct an economical operation?

Whether you are already printing in magnetic ink or just interested in keeping informed on the subject, you'll find this booklet informative and helpful. Send for your copy of Questions Frequently Asked About MICR and Magnetic Check Ink Encoding by simply filling out and mailing the reply card.



A·B·DICK®
OFFSET PRODUCTS





Register-repeat feature is standard equipment on Jet Line stripping tables.

Jet Line Stripping Tables Developed by nuArc Co.

Two Jet Line stripping tables have been introduced by the nuArc Co., Inc. The models, one with a horizontal straight edge and the other with a vertical straight edge, measure 30x40 inches. In addition to normal uses such as stripping, opaquing, scribing, etc., the tables incorporate the register-and-repeat feature, which is designed to eliminate most steps in making identical flats, plates, press sheets, or bindery layout sheets.

No measuring is necessary after the adjustable stops have been set for the original form, according to nuArc. Six horizontal and six vertical stops are standard equipment. Tops are adjustable from 0° to 45°.

For information: The nuArc Co., Inc., 4110 W. Grand Ave., Chicago 51.

Mono-Concentrate Developer By Chemco Photoproducts

Powerlith Developer Mono-Concentrate, a single-solution liquid developer for litho-type emulsions, has been introduced by Chemco Photoproducts Co., Inc. The new developer has eliminated separate A and B formulations from the photochemical process, according to Chemco.

With the single solution, no metering is required for accurate restoration of partially-spent tray solutions. According to Chemco, when a 3-to-1 water to Powerlith solution was employed in testing, full development was reached in 90 seconds at 68° F. At 60° F solution temperature, 120 seconds were required. Exhaustion rate of the solution is lower than other materials because of its resistance to aerial oxidation, Chemco reported.

For information: Chemco Photoproducts Co., Inc., Glen Cove, L.I., N.Y.

Stainless Steel T-Squares

A line of stainless steel T-squares has been introduced by Colwell Litho Products, Inc. Available with either plain or graduated blades, the tools feature a solid cast aluminum head and 1/2-inch graduations. The line includes 20-, 24-, 27-, 30-, and 36-inch lengths.

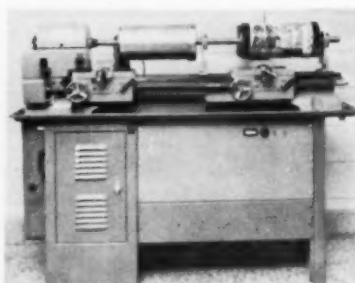
For information: Colwell Litho Products, Inc., 316 Chicago Ave., Minneapolis 15.

Photo-Lathe Electronic Platemaking Machine

Graphic Electronics, Inc. has introduced the Photo-Lathe, an electronic photoengraving machine. The unit will produce an 8x10-inch plate of same size as the original photo in 20 minutes, according to the manufacturer. Line etchings from artwork can also be made but require a longer time.

Halftone plates can be made on a zinc alloy, and line etchings can be made on a cellulose acetate material. Photo-Lathe, which has only two adjustment controls, will etch a plate with a cold stylus in a diagonal line pattern rather than in the conventional dots.

For information: Graphic Electronics, Inc., La Salle, Ill.



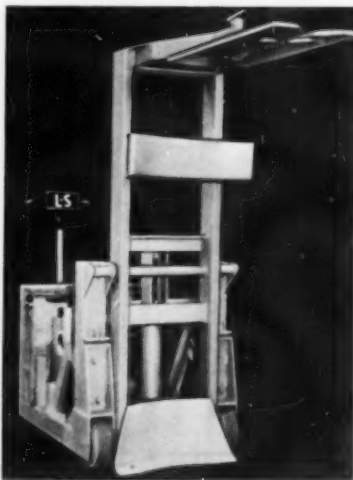
Halftones and line etchings can be made on the Photo-Lathe platemaking unit.

Jacklift Roll-Handling Truck by Lewis-Shepard

A new Jacklift electric roll-handling truck, designed for transporting heavy rolls of paper, cloth, etc., in a horizontal position, has been developed by Lewis-Shepard Products, Inc. Horizontal positioning of the load permits the operator to maintain a clear view when driving the vehicle. Horizontal positioning also enables the roll to be fed directly to presses.

For information: Lewis-Shepard Products, Inc., 125 Walnut St., Watertown 72, Mass.

Jacklift electric roll-handling truck designed to transport heavy paper rolls.



Plates up to 12x16 inches can be handled by the Econo-Master etching unit.

Econo-Master Powderless Plate Etching Machine

The Econo-Master powderless etching machine, designed for small printing shops, has been introduced by Master Sales & Service Corp. The unit will handle a maximum plate size of 12x16 inches or plates with a diagonal dimension up to 20 inches. The bath volume of approximately 22 liters is automatically heated or cooled.

Recirculating bath agitation is maintained by a low-speed paddle rotation (approximately 50 rpm). Paddle speed may be controlled by a knob on the instrument panel. Numerals on the speed control dial correspond to actual paddle speeds.

Michael Lith Introduces Power Paper Cutters

The Michael-Miracle power paper cutter has been introduced by Michael Lith Sales Corp. Designed for use with small presses up to 17x22 inches, the model will operate at 30 strokes per minute. Its motor runs only when an actual cut is made.

Other features include automatic return of the knife after each stroke, an electromagnetic brake system, and safety lights. It is available in sizes 22 1/2 inches and 28 1/2 inches.

For information: Michael Lith Sales Corp., 143 W. 45th St., New York 36.

Roller, Blanket Cleaners

Solvents for cleaning lithographic rollers and blankets have been introduced by the Knox Soap Co. Increased viscosity will prevent the solvents from running off the surface being cleaned. It will also hold pigment in suspension, control penetration, and retard evaporation, according to Knox.

For information: The Knox Soap Co., 3300 W. Cermak Rd., Chicago 23.

Large Storage Cabinets

Large cabinets for storage of art, negatives, proofs, flats, and other materials have been introduced by the Foster Mfg. Co. Designed in three sizes, 54x42 inches, 64x50 inches, and 82x62 inches, the cabinets are available in 5-, 10-, and 15-drawer units. Inside drawer height is 2 1/2 inches.

For information: The Foster Mfg. Co., 140 N. 13th St., Philadelphia 7.

Transparent Plexiglas Shield for Circular Saws

The Brett-Guard Co. has developed the Model 10CPH Plexiglas shield for use on circular saws. The new safety device will sheathe the revolving saw blade in an entirely transparent shield which has a replaceable front face plate of tempered safety glass.

An adjustable view light is also provided for accurate vision while operating the saw. The shield is adjustable to protect the printing surface against damage and at the same time permit the operator to manipulate cuts and slugs.

For information: The Brett-Guard Co., 456 Nordhoff Pl., Englewood, N.J.

Plate Tusche Chemical Corrects Offset Plates

The Minnesota Mining and Mfg. Co. has introduced Plate Tusche, a chemical designed for use with its Type L, R, and S presensitized offset plates. The substance makes it possible for a platemaker to fill breaks in solids or repair broken lines and letters on presensitized plates without using mechanical methods.

Plates can be corrected while still on the press, 3M reported. Plate Tusche can be applied with a cotton swab and rubbed into the area to be corrected. When the surface becomes ink-receptive, it can be neutralized and the corrections made.

For information: The Minnesota Mining and Mfg. Co., 900 Bush Ave., St. Paul 6.

Calfonex Plate Cleaner

Calfonex Formula G-A, a product to loosen bound parts and preserve metal offset plates, has been introduced by the Falcon Corp. When applied to plates, the compound will remove both water and ink and leave a greaseless protective film, the firm claimed.

For information: Falcon Corp., 2286 Pitkin Ave., Brooklyn 7.

Laminated Label Stock

Coated Products, Inc., has introduced Stixie, a line of laminated foil label stock resembling the texture of polished aluminum foil. It is available in both sheets and rolls, with either permanent or removable adhesives.

For information: Coated Products, Inc., 275 Lincoln Blvd., Middlesex, N.J.

Quick-Wrap Mailing Cover

Quick-Wrap, a wrapper for calendars, sales promotional materials, etc., has been introduced by the Denney Tag Co. Made of tagboard stock, the wrapper can be printed to suit the message of the mailer, and then addressed flat by automatic mailing machine or typewriter. Sealing is accomplished by rolling the completed piece against a strip of tape that runs along the wrapper's trailing edge.

For information: The Denney Tag Co., P.O. Box 527, West Chester, Pa.

Liquid Skin Protector

Goier, Inc. has introduced Skin-Coat, a liquid protective skin coating developed for printers. The fast-drying liquid, when applied to hands before work, will hinder

penetration of dermatitis-causing irritants such as graphite, grease, solvents, and paints.

For information: Goier, Inc., 34 S. High St., Akron 8, Ohio.

Litho-Master Web Offset Press by R. Hoe & Co.

R. Hoe & Co. has introduced the Litho-Master, a unit-type web offset press designed for small daily and weekly newspapers, as well as commercial printers. Units can be added to the press up to a maximum of eight operating with one folder for a total capacity of 32 standard size newspaper pages, or 64 tabloid size.

Speed of the Litho-Master is 20,000 iph, according to the manufacturer. A col-

or cylinder can be added to the press, to allow spot color without loss of page capacity. The unit has a 22½-inch page cut-off and web width of 29 to 36 inches. Plate cylinder is undercut 0.014 inch.

For information: R. Hoe & Co., Inc., 910 E. 138th St., Bronx, N.Y.

Primer Type in 14-Point

A 14-point size has been added to the Primer type series of Mergenthaler Linotype Co. The range on Linotype is now 6- to 14-point; on the Linofilm 6- to 24-point, including intermediate 7-, 9-, and 11-point, with italics and small caps in all sizes.

For information: Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5.

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MODELS FT-32, FT-40 AND FT-52 ARE AVAILABLE WITH AUTOMATIC OR MOTOR DRIVEN ARC LAMP.



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

LPNA to Hold Convention

New Frontiers of Company Management is the theme announced for Lithographers and Printers National Association's 56th annual convention on April 30-May 5 at the Arizona Biltmore Hotel, Phoenix, Ariz.

The first two days will be set aside for the Label Manufacturers Division meetings, with members seeking solutions to problems facing the packaging industry.

Criteria of good management will be discussed at the opening general membership session on May 2. William E. Zabel, Jr., LPNA president, will review various aspects of LPNA operations. Oscar Whitehouse, executive director, will discuss standards set by other industries as judgments of good company management.

Scheduled for the second general session is a labor relations program, including current and future bargaining problems and discussion of new frontiers in collective negotiations.

The financial management committee will conduct a panel discussion of "Getting the Most Out of Your Equipment Dollar." Press manufacturers' representatives will join with committeemen in discussing obsolescence, production rates and other factors entering into efficient printing production and plant operation.

Mergers, consolidations, and acquisitions will be considered on the final day. Experts have been assigned to give frank appraisals of conditions leading to the desire to merge, and steps that should be taken by both firms.

Social activities will include the annual litho awards banquet, a steak roast, and a dinner dance.

Day-Glo in California

Switzer Brothers, Inc. of Cleveland, has recently opened a new plant in South El Monte, Calif., to handle its line of Day-Glo fluorescent paints, pigments, and printing inks.

PIA Sales Conference To Plan Progress in 1961

"Facing Up to the '61 Sales Challenge" is the theme of Printing Industry of America's Eighth Annual Sales Conference scheduled for March 22-24 at the Edgewater Beach Hotel in Chicago. A three-day Sales Management Seminar, limited to the first 30 registrants, March 20-22, will precede the Sales Conference.

Chairman for the opening session of the Sales Conference, which will be a 7 p.m. dinner meeting on Wednesday, March 22, is Col. H. R. Kibler, administrative vice-president of the W. F. Hall Printing Co., Chicago.

Main speaker for this session will be Dr. Frank Goodwin of the Department of Marketing, College of Business Administration, University of Florida, Gainesville. His topic will be, "Facing Up to the '61 Sales Challenge."

At the 9 a.m. Thursday session, March 23, the chairman will be F. C. R. Rauchenstein, president of the Cavanagh Printing Co., St. Louis, and chairman of the PIA sales management committee. Carelton R. Cummings, sales vice-president for Herbick & Held Printing Co., Pittsburgh, will present a talk entitled, "Finding New and Profitable Business."

During the morning, an explanation of the National Paper Trade Association's Imagineering program will be given. The award winning entries in the 1960 PIA Self-Advertising Contest will be on display.

After an informal luncheon, Willard E. Brown, vice-president in charge of sales for Judd & Detweiler, Inc., Washington, D.C., will be chairman of a session called, "How Do Your Salesmen Grow?"

A panel, which will include Mr. Rauchenstein and Mr. Cummings; Fred Bowman, Bowman Printing Co., Oklahoma City; William E. Bradford, Bradford-Robinson Printing Co., Denver; Allan S. Lassner, Comet Press, New York, and Dale Magor, Jeffries Banknote Co., Los Angeles, will follow the theme, "The Why and Wherefore of a Salesman's Self-Development Program."

Concluding the Thursday afternoon program, Charles LaBlanc, Research Institute of America, New York, and PIA management services consultant, will speak on "The Selection, Interviewing, and Training of Printing Salesmen."

The Friday morning session will be chaired by Paul Sampson, president of the Sampson-Hill Corp., Detroit, and will feature Dr. J. S. Schiff, professor of marketing at Pace College, New York. He is faculty chairman of the National Sales Executives Graduate School of Sales Management and Marketing, Syracuse University. His address is entitled, "Compensating Printing Salesmen."

The closing luncheon at 1 p.m., Friday, will have Oliver R. Sperry, vice-

If you will look for a moment toward the center of this picture, you will notice six record album covers, part of a display on view until March 24 at the Mead Papers Library of Ideas in New York City. The covers are shown in cooperation with the National Academy of Recording Arts and Sciences, which will give a Grammy Award to one. Shown with the covers are three "librarians," (l. to r.) Diane Ball, Carol Stevens, and Dean Taliaferro.



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president of PIA and senior vice-president of R. R. Donnelley & Sons Co., Chicago, as chairman. Dennis O'Shea, vice-president and general sales manager of Rand McNally & Co., Chicago, will address the luncheon gathering on "Management's Approach to Sales."

Further information concerning the Sales Management Seminar and the Sales Conference may be obtained from PIA at 5728 Connecticut Ave., N.W., Washington 15, D.C.

Bank Stationers. LMA to Meet

The Bank Stationers Section of Lithographers and Printers National Association was scheduled to hold a joint meeting with the Lithograph Manufacturers Association March 8-10 at the Pick-Congress Hotel in Chicago.

The program for the first day calls for an LMA meeting and joint sessions. An American Bankers Association representative will report on bank automation progress, and Paul Drews and Mitch Scheerer of Deluxe Printers, Inc. will discuss office costs of handling and billing large volumes of individual orders.

Creative selling is the subject assigned to Turner Goldsmith of John H. Harland Co. He will speak at the second morning session. Another speaker will review the status of the industry.

Timed for the afternoon is a "Statement and Ledger Progress Report" by William R. McKeighan of Saml. Dods-worth Printing and Stationery Co. He is president of the Bank Stationers Section's Midwestern group.

Panelists leading an open forum will include Edward A. Robinson of J. C. Hall Co., Cecil N. Rudnik of Rudeo Checks, Inc., Walter D. Gemmill of Milton C. Johnson Co., Oliver Cromwell IX of Dowcheck, Inc., and Frank W. Norris of Columbia Art Works.

On the final day delegates will visit the Federal Reserve Bank of Chicago, home of a Burroughs bank automation pilot installation.

Ivy Hill Lithograph New Division of Nautec Corp.

Ivy Hill Lithograph Corp., producers of multicolor record album covers, point-of-purchase, and other printed promotional material, has become a division of the Nautec Corp. and is continuing operations at its plant located in Brooklyn, N.Y.

Murray Gordon, who was Ivy Hill president, and Lewis Garlick, vice-president and treasurer, are executives of Nautec's new division. They retain ownership of the Gordon Press, Inc. and Record Packaging Co., and plan to move Ivy Hill operations later this year to larger quarters in Garden City, N.Y.

1961 LPNA Competition Breaks Record for Entries

The 1961 Lithographic Awards Competition, sponsored by Lithographers and Printers National Association, drew a new high record of 2,623 entries. Of this total 2,128 came from 271 lithographic plants, also a new high, and 496 specimens were submitted by 174 firms such as national advertisers, advertising agencies, designers, artists, trade associations and publications.

Awards for winning entries in 49 categories will be presented at a May 2 banquet during LPNA's convention at

the Arizona-Biltmore Hotel in Phoenix. Winning specimens will be displayed on 50 panels throughout the convention. Then the exhibition will be sent to Chicago for May 16-19 display at the Hamilton Hotel. The show will be at the Warwick Hotel in New York City June 6-9.

Heidelberg Eastern Moves

Heidelberg Eastern, Inc. has moved its Manhattan showroom to larger quarters at 350 Hudson St., New York City. Main office and Eastern parts and service headquarters will remain at 73-45 Woodhaven Blvd., Glendale 27, N.Y.

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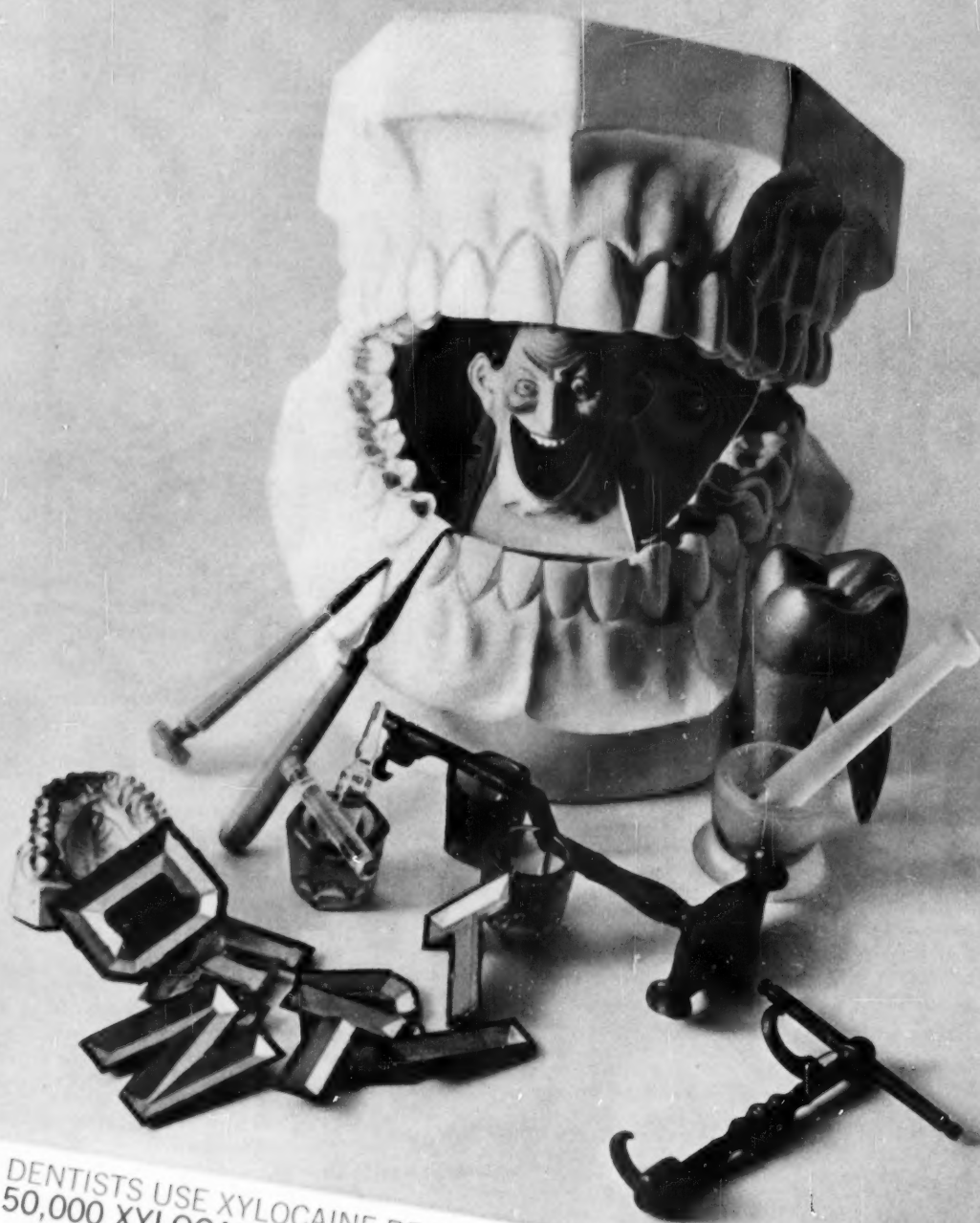
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The Astra insert was prepared by Cortez F. Enloe, Inc., New York. It was printed on Sterling Letterpress Enamel, 36 1/4 x 57 3/4-80#, by Davis-Delaney, Inc., New York, using a 61" 5-unit Miehle rotary press.



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Over 500 Expected at April PIA Web Offset Meeting

The Web Offset Section of Printing Industry of America will hold its annual meeting at the Edgewater Beach Hotel in Chicago, April 19-21. A registration in excess of 500 persons interested in web offset is anticipated by PIA officials. Printers and lithographers from Great Britain, Norway, Sweden, Puerto Rico, and South America have indicated plans to attend.

The program will open with a luncheon-business meeting at noon Wednesday, April 19. At the business meeting James N. Johnson, president of the Web Offset Section, will make his annual report, which will be followed by the election of officers.

At the first general session, which will be chaired by Mr. Johnson, the subject will be "The Use of Web Offset—A Case History." This topic will be treated by a representative of a buyer of web offset products. The talk will highlight the "why" of going into web offset, the advantages and disadvantages of the use of the process, and what the potential is.

At the second general session, also scheduled for Wednesday afternoon, a panel discussion will be chaired by Edward Blank, director of production management and new developments for the New York Employing Printers Association, New York City. The subject will be "Products by Web Offset."

Panel members will discuss advertising and direct mail literature; books and encyclopedias; brochures and catalogs; magazines; tabloids and weekly newspapers; daily newspapers, and specialty products.

Each product will be discussed from the point of view of press equipment used, kinds of plates, running speeds and average signatures per hour, kinds of papers being run, production problems involved, customer acceptance, and other relevant factors.

At a dinner meeting Wednesday evening, "Web Offset Europa" will be discussed by Charles Latimer of the Purnell & Sons Ltd., Buckinghamshire, England. Hyman Safran, Safran Printing Co., Detroit, will be chairman.

On Thursday, April 20, there will be an all-day general session on "Web Offset Technical and Mechanical Problems." Serving on the panel will be: Michael Bruno, research director of the Lithographic Technical Foundation of Chicago; Michael Evans, plant engineer, Veritone Corp., Chicago; John S. Hodes, sales engineer Webcrafters, Inc., Madison, Wis.; Frank Petersen, offset superintendent, Standard Publishing Co., Cincinnati; Thomas Stephens, web offset superintendent, Phillips-Van Orden Co., San Francisco, and

William T. Stevenson, vice-president, Stevenson Photo Color Co., Cincinnati.

A survey questionnaire has been sent to 52 companies requesting them to submit technical and/or mechanical questions and/or production problems encountered in the operation of web offset equipment. The panel discussion will be chaired by John Wurtt, of Henry Wurtt, Inc., Kansas City, Mo.



George A. Mattson
Managing Director



James N. Johnson
President

At the final general session on Friday morning, April 21, Charles Shapiro, education director of the Lithographic Technical Foundation, will discuss the subject, "How to Adequately Train Web Offset Press Crews." He will report on the status and progress of the project on preparation of training materials for web offset crews. He will also describe graphically how such training can be accomplished advantageously.

Also at the final general session Mr. Bruno will present a "Report on the Development and Status of the LTF Web Offset Research Program." The LTF Web Offset Research Program is the result of a proposal made during the technical discussions at the 1960 convention. This program is directed by a steering committee composed of representatives of the equipment man-

Raymond Blattenberger (r.), Public Printer of the United States during the Eisenhower administrations, accepts gift certificate for three flowering crab apple trees from Joseph Cangalosi, president of the Printing Industry of Washington, D.C. Mr. Blattenberger received the gift for his new home at a luncheon sponsored by PIW.



ufacturers and suppliers, together with representatives of web offset users.

This session, which will be chaired by Paul Lyle of the Western Printing and Lithographing Co., Racine, Wis., and vice-president of the Web Offset Section, is expected to be one of the highlights of the annual meeting.

Detailed information concerning the meeting of the Web Offset Section may be obtained from George A. Mattson, Managing Director, Web Offset Section, Printing Industry of America, 5728 Connecticut Ave., N. W., Washington 15, D.C.

NALC to Hold Convention

The 16th annual convention of the National Association of Litho Clubs will be held at the Biltmore Hotel in Dayton, Ohio, May 4-6, under the chairmanship of J. Leonard Starkey. Registration will open on Thursday, May 4.

A luncheon meeting on the first day for the national officers, Dayton board of governors, and the convention committee is scheduled. That afternoon, groups will visit the McCall Corp. plant.

Friday, May 5, a breakfast will be held for national officers and past presidents. It will be followed by an all-day business session and election of officers.

Saturday a quiz session will be held in the auditorium of Patterson Co-operative High School. The panel will consist of experts in the offset field.

Col. Ira V. Matthews of the Strategic Air Command, who is stationed at Wright Patterson Air Force Base, will address a luncheon meeting.

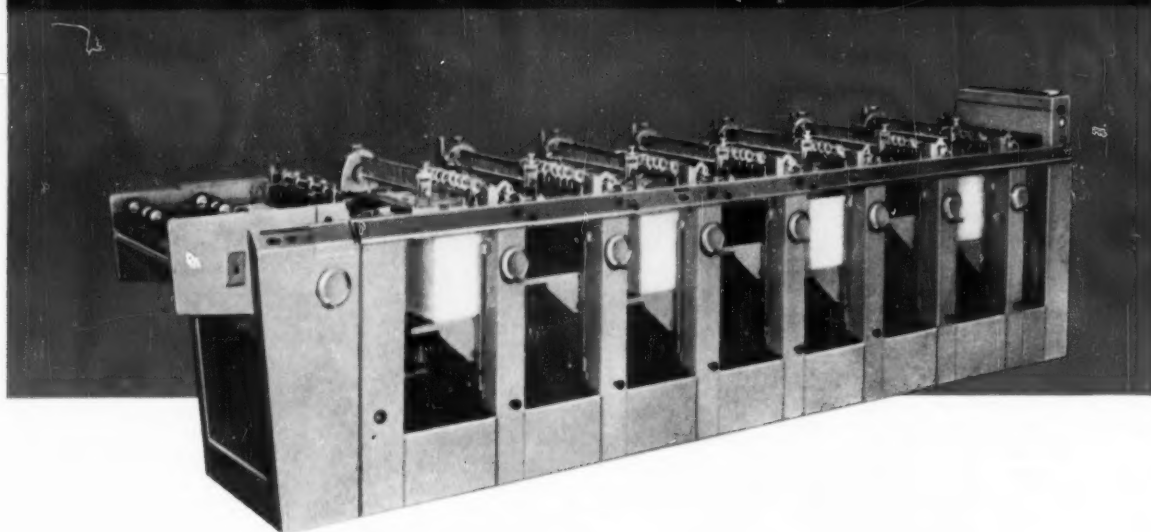
There will be a complete three-day ladies program featuring talks on home economics and trips to such places as the Air Force Museum and other points of interest.

NALC members may contact Donald N. Herd, McCall Corp., McCall St., Dayton 1, Ohio, for more information.

Develop Binding Standards

The Research and Engineering Council of the Graphic Arts Industry has taken steps to develop standards for determining the "page pull" of perfect-bound magazines, books, and pamphlets. This project has been assigned to a binding and finishing committee task force chaired by William A. Rocap, Jr. of the Curtis Publishing Co. Standards are to include testing procedures and specifications for minimum acceptable adhesion, according to committee chairman John O. McCahon of Smyth Manufacturing Co.

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Selling Management Is Theme For RBF Meeting Apr. 24-26

Members of the Rotary Business Forms Section of Printing Industry of America will focus attention on "New ISM of the 60's—Intelligent Selling-Management" at their annual meeting April 24-26 at the Edgewater Beach Hotel in Chicago. The rotary business forms industry has grown from \$100-million to \$400-million in the past 10 years.

This year's RBF meeting will feature a two-pronged attack on the industry's selling and management problems, according to Clyde Henderson of Robinson's Printers, Inc., Orlando, Fla., the cochairman of RBF's sales management committee with Jack Kennedy of Allied/Egry Business Systems, Dayton, Ohio.

In addition to the three-day annual RBF meeting, the committee has completed plans for its first Sales Management Seminar, which will be held at the Edgewater Beach Hotel on Friday, Saturday, and Sunday, April 21-23.

At the opening dinner session on April 24, the RBF keynote speaker will be Dr. Jack Schiff, professor of marketing and chairman of the marketing department of Pace College, New York City. His talk will relate to the conference theme.

Salesman and dealer compensation will be the subject all day Tuesday, April 25. This session will open with a presentation by Dr. Schiff. Two case histories will be given by RBF members to illustrate their plans for dealer and salesman compensation. Delegates will then divide into small groups for seminars in which participants will develop compensation plans to meet the needs of two hypothetical business forms companies. At the end of the day Dr. Schiff will review and evaluate the various plans.

RBF President Carroll C. Barfield of the Harry Barfield Co., Atlanta, will be chairman of the Wednesday morning "eye-opener" breakfast at which RBF members will present personal experiences in creative selling.

The session beginning Wednesday noon will highlight new research and development projects affecting the business forms industry. Magnetic Ink Character Recognition (MICR), optical scanning, and data processing equipment are included in the subjects to be covered.

Concurrent business sessions for active and associate members will be held briefly Wednesday morning, April 26. Associate members will arrange demonstrations of equipment on the opening day, April 24.

RBF vice-president is Arnold Greenfield of Alfred Allen Watts, Inc., Clifton, N.J. Harold L. Holden, Holden Business Forms Co., Minneapolis is secretary. Treasurer is William R. Brown, Chas. E. Brown Printing Co., Kansas City, Mo. Arthur L. Johnson, Jr., at PIA headquarters in Washington, is executive director of the RBF Section.



A. L. Johnson, Jr.



Carroll C. Barfield

The Sales Management Seminar, April 21-23, is being held for the first time in the business forms industry. The seminar is limited to 40 participants who will each pay a \$75 registration fee. Assisting the committee in planning and conducting the seminar are Charles W. LaBlanc, director of

LPNA to Combat Profit Squeeze

The Lithographers and Printers National Association is taking steps to help managements of member plants combat the profit squeeze.

Proposals made at a Feb. 2-3 meeting of the financial management committee include methods for controlling labor costs, improving estimating policies, and improving insurance coverage while reducing insurance costs.

The key to controlling labor costs lies in the ability of management to know current productivity and labor utilization, according to an article which the committee sent all members.

The committee conferred with Warren Snyder of Blackstone Mutual Insurance Co., which handles the association's group fire insurance program. Blackstone is working on a program for consolidating various types of insurance coverage into a single policy. Committee research indicates that consolidation would reduce costs possibly as much as 25%.

Members will receive an article detailing the duties and responsibilities of estimators and giving suggestions for better estimating.

special services for the Research Institute of America, New York, and sales consultant to Printing Industry of America, and Dr. William Crissey, marketing professor at Michigan State University, who also serves as chairman of the faculty of the National Sales Executives Graduate School of Sales Management and Marketing.

Will Address FPBA Meeting

William F. Butler, a vice-president of the Chase Manhattan Bank, New York, and Earl Nightingale will be featured speakers at the annual meeting of the Folding Paper Box Association of America March 20-22 at the Drake Hotel in Chicago.

Mr. Butler, who edits his bank's economic publications, "Business in Brief" and "Latin-American Business Highlights," will speak Wednesday morning on "The Economic Outlook."

Mr. Nightingale will be the final speaker of the meeting. He will talk on "The Strangest Secret," an address pointing the way to greater success, happiness, and peace of mind.

The FPBAA meeting will officially open Tuesday, March 21, with three speakers on the theme, "What Makes for Success in the Folding Carton Industry?" John G. Church, general manager, Consolith division of Somerville, Ltd., Montreal, will discuss the subject from the manufacturing point of view; William H. Enzie, director of corporate packaging of General Foods Corp., White Plains, N.Y., will talk on sales and marketing, and C. Wilson Randle, a partner of Booz, Allen & Hamilton, Chicago management consultants, will speak on successful management. All three will participate in a panel discussion on the same general subject during the afternoon session.

The meeting will be preceded by three concurrent seminars on Monday. The general theme of these will be "A Profits Improvement Program—Cost Reduction." The subject will be discussed in the area of accounting, industrial relations, and production.

Announcement of the 100 best cartoons of the year, winners in the annual FPBAA cartoon competition, will be made Tuesday afternoon.

3M Film "The ABC's of S"

"The ABC's of S," a film outlining the 3M Type S subtractive, presensitized lithographic plate, has been released by the Minnesota Mining and Mfg. Co. Approximately 21 minutes long, the film gives tips on handling, exposing, developing, and running of the new plate. It may be obtained for showing through 3M representatives.

PIA Presidents Hold Conference

Some 233 top executives of member companies of Printing Industry of America discussed the question, "What Is Printing Management?" at PIA's Seventh Presidents Conference for Top Management, Jan. 30-Feb. 3, in Palm Beach, Fla.

General management was viewed from five different angles during the five-day meeting. Afternoons and evenings were left free for social activities.

The Monday session was chaired by Francis N. Ehrenberg of Blanchard Press, New York, president of PIA. Frank F. Pfeiffer, Reynolds & Reynolds Co., Dayton, Ohio, presented the keynote address entitled, "What Is Management?" Then followed a case history by T. J. Norman, Jr., president of Package Products Co., Inc., Charlotte, N.C. At the Monday luncheon, Paul Sampson, president of Sampson-Hill Corp., Detroit, presented a talk entitled, "Potentially Speaking."

Carroll C. Barfield, Harry C. Barfield Co., Atlanta, was chairman of the Tuesday morning session, which featured four talks. W. F. Obeare, president of the National Paper Trade Association, presented "Operation Imagineering." Dr. Frank Goodwin, Department of Marketing, University of Florida, Gainesville, spoke on "Managing Sales." A case history by Duane Hillmer, president of Paramount Paper Products Co., Omaha, Neb., a talk entitled "Opportunities Unlimited," by Paul Sampson, and seminars completed the program.

James N. Johnson, Standard Publishing Co., Cincinnati, was chairman of the Wednesday morning program. "Managing Your Production" was the title of two talks given by Gordon R. Rohde, vice-president of Reynolds & Reynolds Co. of Dayton, Ohio, and Harry G. Wolfe, Davis, Delaney, Inc., New York. Fred Smith, Fred Smith Associates, Cincinnati, spoke on the topic, "Management's Opportunities in Production."

Chairman of the Thursday morning session was Edward McSweeney, Perkins-Goodwin Co., New York. Dr. William Peterson of the Graduate School of Business Administration, New York University, presented an address entitled, "Managing Finances." Case histories were offered by Arthur H. Gratz, Herbeck & Held, Pittsburgh, and David Helm, Helm, Inc., Detroit. Seminars concluded the session.

The closing session Friday morning was chaired by Frank F. Pfeiffer. The main address of the morning was presented by Aaron Levenstein, Research Institute of America, New York, on the subject, "Managing Manpower." R. E.

Haugan of Webb Publishing Co., St. Paul, Minn., offered a case history. The conference was summarized by Mr. Pfeiffer, and the closing talk was presented by Moorhead Wright, General Electric Corp., Ossining, N.Y.

Mail Council to Meet

National Council on Business Mail, Inc. has scheduled its annual meeting for March 23-24 at the Palmer House, Chicago. The program announced by S. F. Kirby, executive vice-president, calls for committee sessions on the first day, a general meeting the second day.

DMAA Schedules Business Promotion Seminar Mar. 28

The fourth annual Business Promotion Seminar, sponsored by the Direct Mail Advertising Association, has been set for Mar. 28 at the Sherman Hotel, Chicago.

Cochairmen of the event are William Charlesworth of Deere & Co., Moline, Ill., and Robert Enlow of the American Medical Association, Chicago. George Head, advertising manager of the National Cash Register Co., Dayton, Ohio, will speak on "Direct Mail Without Guesswork" at the luncheon.

PRECISION AT A PRICE



nuArc JET LINE STRIPPING TABLES

WITH EITHER HORIZONTAL OR VERTICAL MOVING STRAIGHT EDGE

For jet fast, accurate ruling, opaquing, layout and stripping, the JET LINE Table has no equal . . . at any price. Why buy a light table when for a few more dollars you can own the all-purpose JET LINE.

All moving parts are precision machined and aligned at the factory. Straight edge assembly rides accurately and effortlessly on a heavy duty rack and gear mechanism. All calibrations are in 1/32".

Tables incorporate nuArc's famous light table lighting system and many other features you would expect to pay much more for. nuArc quality means reduced "make-over" . . . better and more efficient reproduction.

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31 x 41—\$495 • 43 x 52—\$795**

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THE MODERN WAY TO MAKE PLATES



FT-40 \$795
30 x 40

No partitions—no exhaust systems. One complete compact unit with vacuum frame on top and carbon arc lamp engaged in base. 6 sizes all described in Bulletin A500.

New Section of PIA Plans Conference

A conference sponsored by the newly-organized Graphic Arts Equipment and Supply Dealers Section of Printing



W. E. Thomas

Industry of America is timed for March 20-21, preceding PIA's Sales Conference at the Edgewater Beach Hotel, Chicago. This will be the fourth meeting since the project for setting up the new section was launched. Sub-

jects due for discussion in addition to organizational plans are compensation methods; how to find, train, and keep salesmen, and how to handle equipment leasing.

Walter E. Thomas, vice-president and general manager of George R. Keller, Inc., Washington, D.C., is chairman of a special committee which has completed the by-laws, developed a proposed program, and arranged for the new section to become affiliated with PIA.

Under this arrangement PIA will make no charge for its services, facilities, or staff work unless unusual services are required. PIA will require no initiation fee. All members of the group will be expected to become affiliated with their local PIA organizations. Other arrangements can be made for companies located in communities where there are no PIA organizations.

Temporary officers serving with Mr. Thomas as president are:

Vice-president, Edgar G. Kilpatrick, Jr., Kilpatrick Printers Service Co., Atlanta, Ga.; secretary, I. J. Borowsky, graphic arts supplier, Philadelphia, and treasurer, Edwin Zimmer of Zimmer Printers Supply Co., Inc., New York City.

Dealers and suppliers seeking more information about PIA's new section and the Chicago conference may write to I. J. Borowsky, 134 W. 13th St., Philadelphia 7.

Intertype Reorganizes Southern Sales Districts

Intertype Co., a division of Harris-Intertype Corp., has opened a Southeastern district office in Atlanta and has transferred its Southern district office from New Orleans to Dallas. A New Orleans sales representative will be appointed later.

F. L. A. Gerspach, Texas representative since 1947, is manager of the new Dallas office, serving Texas, Arkansas, Oklahoma, Louisiana, and Missis-

sippi. Charles W. Wallen, with Intertype since 1948 and former Southern California representative, is Atlanta office manager. His district covers Georgia, Florida, Alabama, Tennessee, North and South Carolina, southern Virginia, and Kentucky.

Homer E. Sterling of CIT Dies

Homer E. Sterling, associate professor of printing management at Carnegie Institute of Technology, died on Feb. 11 after a brief illness. He had served on the faculty since his graduation from Carnegie Tech in 1926. He was a member of several professional organizations and was a consultant on graphic arts problems.

Schedule Paper Forum In Grand Rapids, Mich.

A Paper Forum, featuring speakers from several leading paper firms, has been scheduled for April 25, May 2, and May 9 in Grand Rapids, Mich. It is sponsored by the Carpenter Paper Co. Held for commercial printers, advertising agency personnel, artists, etc., the forum will be directed by Carpenter's sales promotion manager, Richard D. Hansknecht.

Speakers will be executives representing the Hammermill Paper Co., Gilbert Paper Co., Mead Papers, Inc., Appleton Coated Paper Co., Strathmore Paper Co., and E. I. duPont de Nemours & Co.



new sans serifs especially designed for the 60s . . . and beyond.

Specimens and type, from 6 to 48-point, now at your ATF Type

Dealer. Hint to those who look ahead: these six are part of **1**

integrated **21** *-member Univers type family being developed to*

provide you with a beautifully coordinated sans serif type family

designed as a unit, with real italics as well-fitted as the uprights!

American Type Founders, 200 Elmora Avenue, Elizabeth, N. J.

Sales Aid Show Is Mar. 27-29

The 15th Annual Advertising Essentials and National Sales Aids Show, sponsored by the Advertising Trades Institute, will run from March 27-29 at the Biltmore Hotel, New York City.

Peter P. Brown, ATI managing director, has forecast attendance of more than 8,000 buyers including printers, advertising executives, art directors, and sales promotion, merchandising, and display managers.

On view along what ATI calls an "advertising mile" will be more than 100 displays showing printed material

and other products and services offered for advertising and sales promotion purposes. Color transparencies, sales presentations, jumbo-size color postcards, portable sales exhibits, binders, posters, and other sales aids are due for display.

Requests for exhibit space information or free guest tickets should be sent to Thomas B. Noble at ATI headquarters, 135 E. 39th St., New York 15.

Moves New York Offices

Jomac, Inc., manufacturer of rubber covered rollers and seamless dampening roll covers, has moved its New York City office and warehouse to 1700 Tonelle Ave., North Bergen, N.J.

Re-elect Johnsen BFI President

Lester J. Johnsen, executive vice-president of the Atlantic Register Co., Waltham, Mass., is serving another

year as president of the Business Forms Institute. His reelection by the board of directors was announced at the organization's 18th annual meeting Feb. 16-17 at the Commodore Hotel in New York City. Highlight-



Lester J. Johnsen

ing the meeting, which drew an attendance of more than 50 executives of member firms, was Mr. Johnsen's review of past-year activities and his appeal for continued cooperation in carrying on current and new programs for advancing the welfare of the manifold business forms industry. Guest speaker discussing communications and leadership was R. D. MacTavish, a management consultant associated with Ebasco Service, Inc., New York City.

Garner Dunkerley, Jr., president of Ennis Business Forms, Inc. of Ennis, Texas, was named first vice-president to succeed Robert A. Addison of the National Carbon Coated Paper Co., Sturgis, Mich. Thomas A. Taylor, vice-president of Schwabacher-Frey Co., San Francisco, continues as the second vice-president. T. S. Duncanson, president of Moore Business Forms, Inc., Niagara Falls, N.Y., was appointed to serve with the officers on the executive committee.

Franklin Society Honors L. W. Labaree

The International Benjamin Franklin Society, holding its 38th annual meeting in New York City, paid tribute to Leonard W. Labaree, Farnum professor of history at Yale University, and to Ferdy J. Tagle, principal of the New York School of Printing.

Professor Labaree, editor-in-chief of "The Papers of Benjamin Franklin," which Yale University Press is publishing in a multivolume edition, was absent because of illness.

Mr. Tagle was honored for his long and devoted service as the society's secretary, and for his work in behalf of the junior chapters. He was given a hi-fi stereophonic phonograph with a portfolio of long-playing records.

In his report as secretary he called attention to the printing and other activities of the 95 Junior Chapters in public schools throughout this country and in Canada.

univers 55
univers 56
univers 65
univers 66
univers 75
univers 76

The advertisement on the opposite page is one of the famous "Send me a man who reads!" series sponsored by International Paper.

This campaign has received acclaim from educators, parents, and business and community leaders throughout the country. To date, requests have been received for over 500,000 reprints. And the requests are still pouring in!

It is felt that this campaign does two things. It helps support the printing and publishing industries. And, by promoting books, periodicals and other printed material, it helps enrich our lives and keep us the best informed nation in the world.



“Send me a man who reads!”

If your boy reads a lot, don't worry about his becoming a bookworm. New research by International Paper shows that top scholars are also likely to be athletes and leaders.

OFTEN, what a young man reads is what he will become. The connection can be strikingly immediate. International Paper shows how.

We interviewed 100 high school seniors who had just been awarded national academic scholarships. In one month, 9 out of 10 read at least one book. The total number of books read by these boys was 400.

Then we interviewed 100 seniors who had been accepted by various colleges, but had *not* been awarded any type of academic scholarship. In one month, only 6 out of 10 read at least one book. Total number of books read: 175. The conclusion is as clear as print.

Men who read more achieve more.

And they are almost twice as likely to be *leaders*. Of 100 scholarship win-

ners, 67 were officers of at least one social or athletic organization. Only 39 of the non-winners had a similar honor.

The message is plain. Reading is often a mainspring to leadership. Lincoln once said that his best friend was the man who brought him a book—one that “I ain’t read.”

Teen-agers are their own best friends. Half the books borrowed from the New York Public Library are borrowed by teen-agers. They spend money for books, too. The classics are now available in paperback form and account for a healthy share of the *one million* paperback books sold every day of the year.

How fast do you read?

The average reading speed is 250 words per minute. Some people can read ten times that fast.

To find out how fast you read, simply have someone time you for five minutes. Then, count the number of words you’ve read and divide by five. If you’re below average, chances are your eyes and mind

wander. Concentrate harder to eliminate the problem of re-reading sentences, paragraphs, even pages.

Free Reprints. Write Box 3, Education Department, International Paper, 220 East 42nd Street, New York 17, New York for free reprints of this advertisement.

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INTERNATIONAL PAPER

Manufacturers of papers for magazines, books and newspapers • papers for home and office use • converting papers • papers and paperboards for packaging • shipping containers • folding cartons • milk containers • multiwall bags • grocery and specialty bags and sacks • pulps for industry • lumber, plywood and other building materials



New officers of the Flexographic Technical Association are (back row, l. to r.) David Killary of Pamarco, Inc., Roselle, N.J., secretary; Sidney S. Shapiro of the General Printing Ink Co., New York City, treasurer; (front row, l. to r.) Russell J. Tapleshay of the Dobeckmun Co., Cleveland, vice-president representing converters; Kenneth L. Pike of the International Paper Co., president, and Robert Zuckerman of the Kidder Press Co., Inc., New York City, vice-president for suppliers. They were elected in New York City.

FTA Meets Feb. 6-7 in New York and Elects Kenneth L. Pike President

Cooperation from the weatherman was all the Flexographic Technical Association needed to set a new attendance record at its third annual meeting and technical forum Feb. 6-7 at Hotel Roosevelt in snowbound New York City. On hand, despite storms grounding planes and delaying train and highway travel, were 247 printers and suppliers, only 40 fewer than the number registered at last year's annual meeting.

Kenneth L. Pike, International Paper Co., was elected president; he succeeds Karl Weik of Cello-Foil Products, Battle Creek, Mich.

Vice-presidents serving with Mr. Pike are Russell J. Tapleshay of Dobeckmun Co., Cleveland, and Robert Zuckerman of Kidder Press Co. Inc., New York City. Their predecessors were Frank Longenecker of Simplex Paper Box Co., Lancaster, Pa., and Franklin Moss of the Mosstype Corp., Waldwick, N.J.

David Killary of Pamarco, Inc., Roselle, N. J., was named secretary, succeeding Douglas E. Tuttle of the Interchemical Corp. Sidney S. Shapiro of General Printing Ink Co. continues as treasurer.

Julian Ross, the executive secretary, noted that membership growth to 263 was sparked by a brochure telling "The

FTA Story" and by 14 regional Flexo Workshops held last year. Citations were presented to 153 member company representatives who, at their own expense, served on workshop panels.

In review, Mr. Ross emphasized the education committee's program for providing flexographic courses in vocational schools. The syllabus prepared by this committee is the basis for a New York School of Printing course, for a Rochester Institute of Technology course starting this fall, and for similar courses in other schools located in main centers of flexographic activity.

Publication of a pressman's manual as a textbook for flexo courses, and a reference tool for use in member plants, is due by the middle of this year. A division has been set up to create a brochure on the proper preparation of art work and typography, plus another aimed at printing buyers and designed to increase the use of flexography.

Peak production of high-quality material was the theme for five panel discussions followed by question-and-answer periods. Serving as moderators were Milton I. Bennett of Cellu-Craft Products Corp., Walter J. Brunner of B. F. Nelson Manufacturing Co., Paul E. Johnson of Standard Packaging Corp., Norman H. Abrams of Bagercraft Corp.

of America, and Jack Cleary of the Dobeckmun Co.

Seventeen awards for winning entries in FTA's second competition for converter member companies were presented. Color slides of all winning material were shown.

Color Council to Meet In Rochester, N. Y.

The Inter-Society Color Council will hold its 30th annual meeting April 10-12 at the Sheraton Hotel in Rochester, N.Y.

Scheduled for the first day are subcommittee meetings to discuss color problems. Nonmembers are invited to attend this session and join with members in viewing the Historical Color Exhibit at the George Eastman House.

The second day program calls for the annual business meeting and a seminar on color in photography and television. Dr. R. O. Edgerton of the Eastman Kodak Co. will tell "How Color Photography Works." "No Charge for the Picture" is the topic assigned to Eastman's W. A. Reedy. A short motion picture, "Blue Angels," will be shown.

Topics and speakers listed for the final morning are principles of color television, W. T. Wintringham of the Bell Telephone Laboratories; magnetic tape recording for television, J. W. Wentworth of Radio Corp. of America, and differences in stage preparation between black-and-white and color television live shows, R. Reid Davis of the National Broadcasting Co.

The banquet speaker on the evening of April 10 will be C. S. McCamy of the National Bureau of Standards. He will present a demonstration of color perception with abridged color projection systems.

Registration forms may be obtained from Ralph M. Evans, Building 65, Eastman Kodak Co., Rochester 4, N.Y.

Nickel New President Of Weber Lithographing

Robert J. Nickel has been elected president of Weber Lithographing Co., Chicago, succeeding John M. Weber,



Robert J. Nickel

who has been named chairman of the board. Other new officers are Edward M. Hoffman, vice-president; Donald G. Weber, secretary, and Marion Mahoney, assistant secretary. The firm, founded in

1898, recently installed a Miehle two-color press. In addition a large name sign and a clock has been placed atop the building.

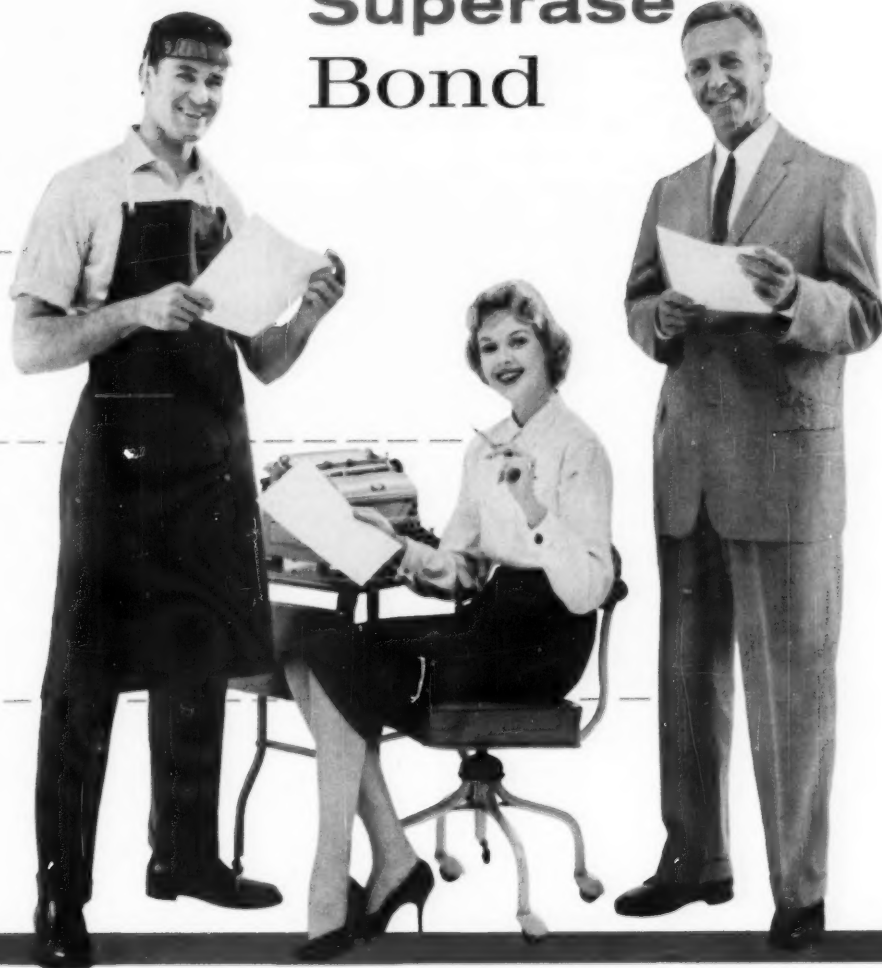
Everyone Likes Gilbert

Superase Bond

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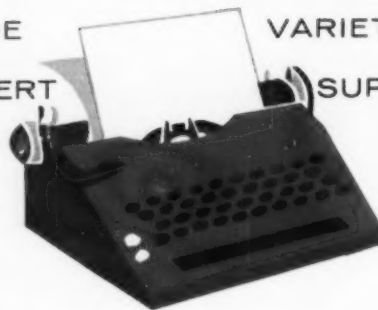
TOPS FOR
QUALITY
APPEARANCE



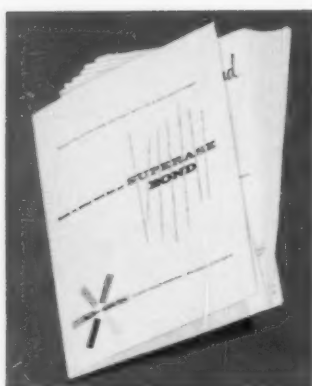
You erase mistakes . . . even whole phrases . . . like magic, with just a soft rubber pencil eraser. They erase cleanly, too . . . no smudge . . . no smear. Superase, with 25% new cotton fibre content, also has a quality appearance. It looks like regular bond paper, including the crisp cockle finish always associated with quality papers. And Superase Bond gives a beautiful letterhead impression by all reproduction processes. Send for sample kit containing a generous supply of Superase Bond and Superase Thin.

type here ↑ then erase ↑ try its **erasure quality** yourself

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SIZES AND WEIGHTS, INCLUDING GILBERT
THIN (sub. 9), IS AVAILABLE FROM
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**SEND FOR THIS FREE
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COLORADO

Denver
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*Green & Low Paper Co.

DELAWARE

Wilmington

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DISTRICT OF COLUMBIA

Washington
Washington

*Stanford Paper Company
*Virginia Paper Company

FLORIDA

Jacksonville
Jacksonville
Miami
Orlando
Pensacola
St. Petersburg
Tallahassee
Tampa
West Palm Beach

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*Virginia Paper Company
*Everglade Paper Company
*Central Paper Company
*Pensacola Paper Company
*Pinellas Paper Company
*Capital Paper Company
*Tampa Paper Company
*East Coast Paper Co.

GEORGIA

Atlanta
Macon
Savannah

*Sloan Paper Company
*Macon Paper Company
*Atlantic Paper Company

IDaho

Boise
Pocatello

*Carpenter Paper Company
*Carpenter Paper Company

ILLINOIS

Chicago
Chicago
Chicago
Chicago
Chicago

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*Birmingham & Prosser Co.
*Bradner Smith & Company
*Carpenter Paper Company
*Dwight Bros. Paper Company
*Empire Paper Company
*Moser Paper Company

INDIANA

Evansville
Indianapolis
Fr. Wayne

*C. P. Lesh Paper Company
*C. P. Lesh Paper Company
*Millcraft Paper Company

IOWA

Davenport
Des Moines
Des Moines
Sioux City

*Peterson Paper Company
*Birmingham & Prosser Co.
*Carpenter Paper Company
*Carpenter Paper Company

KANSAS

Topeka
Wichita
Louisville

*Carpenter Paper Company
*Wichita Paper Company, Inc.
*Louisville Paper & Mfg. Co.

KENTUCKY

Louisville

*Louisville Paper & Mfg. Co.

LOUISIANA

Alexandria
Baton Rouge
Monroe
New Orleans
Shreveport

*Louisiana Paper Company
*Louisiana Paper Company
*Louisiana Paper Company
*The D & W Paper Company
*Louisiana Paper Company

MARYLAND

Baltimore

*Stanford Paper Company

MASSACHUSETTS

Boston
Boston

*Andrews Paper Company
*Tileston & Hallingsworth Company

MICHIGAN

Detroit
Detroit
Grand Rapids
Kalamazoo

*Service Paper Company
*Union Paper & Twine Company
*Carpenter Paper Company
*Birmingham & Prosser Co.

MINNESOTA

Duluth
Duluth
Minneapolis
Minneapolis
Minneapolis
St. Paul
St. Paul

*Carpenter Paper Company
*Duluth Paper & Specialties Co.
*Carpenter Paper Company
*General Paper Corporation
*Inter-City Paper Company
*Carpenter Paper Company
*General Paper Corporation
*Inter-City Paper Company

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Jackson

*Townsend Paper Company

MISSOURI

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Kansas City
St. Louis
St. Louis
Springfield

*Birmingham & Prosser Co.
*Carpenter Paper Company
*Beacon Paper Company
*Birmingham & Prosser Co.
*Carpenter Paper Company

MONTANA

Billings
Butte
Great Falls
Missoula

*Carpenter Paper Company
*Ward Thompson Paper Company
*Carpenter Paper Company
*Carpenter Paper Company

NEBRASKA

Lincoln
Omaha

*Carpenter Paper Company
*Carpenter Paper Company

NEW JERSEY

Hackensack
Newark

*Garfield Card & Paper Co.
*Lewmar Paper Company

NEW MEXICO

Albuquerque

*Carpenter Paper Company

NEW YORK

Albany
Buffalo
New York City
New York City
New York City
New York City
New York City
Rochester
Syracuse

*W. H. Smith Paper Corporation
*Franklin-Cowan Paper Company
*Allan & Gray Company
*Bishop Paper Company
*Green & Low Paper Co.
*Hobson Miller Paper Co.
*Ris Paper Company
*Saxon Paper Corporation
*Fine Papers, Inc.
A. Campenla & Company

NORTH CAROLINA

Charlotte
Charlotte
Raleigh

*Charlotte Paper Company
*Virginia Paper Company
*Raleigh Paper Company

OHIO

Akron
Canton
Cincinnati
Cincinnati
Cleveland
Columbus
Columbus
Dayton
Toledo

*Union Paper & Twine Company
*Harrington Paper Company
*Chatfield Paper Corporation
*Diem & Wing Paper Company
*Union Paper & Twine Company
*Scioto Paper Company
*Sterling Paper Company
*Hull Paper Company
*Paper Merchants Incorporated

OKLAHOMA

Oklahoma City
Tulsa

*Carpenter Paper Company
*Taylor Paper Company

OREGON

Portland

*Carpenter Paper Company

PENNSYLVANIA

Bethlehem
Philadelphia
Philadelphia
Philadelphia
Pittsburgh
York

*Bethlehem Paper Company
*Quaker City Paper Co.
*Rhodes Paper Company
*Whiting-Patterson Co., Inc.
*Chatfield & Woods Company
*Quaker City Paper Company

RHODE ISLAND

Providence

*Providence Paper Company

TENNESSEE

Chattanooga
Memphis
Memphis
Nashville

*Bond-Sanders Paper Co.
*Roach Paper Company
*Taylor Paper Company
*Bond-Sanders Paper Company

TEXAS

Amarillo
Austin
Dallas
Dallas
El Paso
Fort Worth
Harlingen
Houston
Lubbock
San Antonio

*Kerr Paper Company
*Carpenter Paper Company
*Carpenter Paper Company
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*Carpenter Paper Company

UTAH

Salt Lake City
Ogden

*Carpenter Paper Company
*Carpenter Paper Company

VIRGINIA

Richmond

*Virginia Paper Company

WASHINGTON

Seattle
Spokane
Spokane
Tacoma
Yakima

*Carpenter Paper Company
*McGinnis-Independent Paper Co.
*Spokane Paper & Stationery Co.
*Standard Paper Company
*Carpenter Paper Company

WISCONSIN

Green Bay
Milwaukee
Milwaukee
Milwaukee
Oshkosh

*Steen-Macek Paper Company
*Oshkosh Paper Company
*Sensenbrenner Paper Co.
*Wisconsin Paper & Products Co.
*Oshkosh Paper Company

CANADA

Vancouver, B. C.
Winnipeg, Man.

*Coast Paper, Limited
*Mid-West Paper, Ltd.

*These merchants carry a majority of
Gilbert Quality Papers

This is Gilbert Superase Bond, 25% new cotton fibre, white, cockle finish, sub. 20.

Printing Director Of American Book

Reginald Wardley, has been named director of printing for American Book-Stratford Press, New York City. He came to the firm from Rossotti Lithograph Corp., where he was manufacturing director. In 1937 Mr. Wardley, who was born in England, joined the Kemsley Newspapers and became active in large-scale magazine



Reginald Wardley

and book production. During World War II, he surveyed and produced British Army maps and printed Allied propaganda. After the war, he joined the *London Daily Express* as production manager of its northern edition. In 1948 he became plant manager of Barclay and Fry, London division of the Metal Box Co.

In 1951 *Reader's Digest* assigned Mr. Wardley to launch its South American web offset editions. He returned from South America in 1955 and became general superintendent of the United States Playing Card Co. Later, he served with the National Blank Book Manufacturing Co., and Rossotti Lithograph Corp.

GPI Appoints Faber Birren as Consultant

Appointment of Faber Birren, president of American Color Trends, to serve as consultant for the General Printing Ink Division of Sun Chemical Corp. has been announced by John S. Thome, Sun vice-president and general manager of the company's graphic arts group.

"Mr. Birren and his associates will study all phases of the economy served by color printing. Results will be applied to GPI marketing plans and will be made available to key planning per-

Color researcher Faber Birren (l.) discusses "molecular" color display with John S. Thome, vice-president of Sun Chemical Corp. The unit, designed to help color experts measure potential consumer impact of various hues and tones, was developed by Mr. Birren for the ink firm.



sonnel and designers for Sun's printing ink customers," Mr. Thome told trade press representatives.

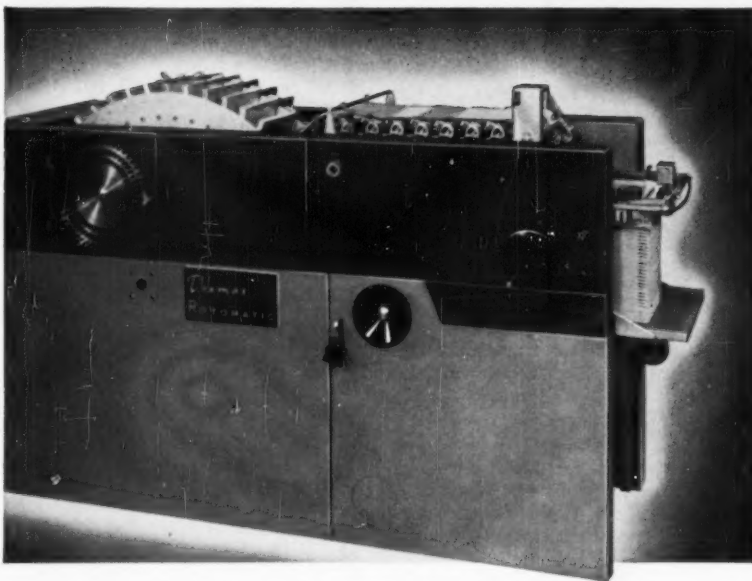
The initial report, "General Color Trends in America," was released in New York City. Mr. Birren told reporters that consumer color awareness creates continually growing markets.

"The American economy is often criticized for forced obsolescence," Mr. Birren said. "But through the ever-changing pattern of color acceptance the consumer herself creates new markets of value to her. So there is a need for measuring color trends. Ten years ago people delighted in strong colors for their homes. This preference shifted to pastels, then toward muted colors such as beige and off-white, which to-

day sell best in virtually all consumer products.

"Now the cycle is turning full-round. Already the more vivid colors of a decade ago are beginning to show up in home accessories and furnishings. It is possible for researchers to do a surprisingly good job of color preference forecasting by maintaining historical records for studying rising and falling tides, by conducting market studies, consumer polls, retail sales tests, and by separating color whims from new color habits."

Mr. Birren has been internationally known for more than 25 years as a color researcher and consultant. He is the author of 16 books and numerous magazine articles on color subjects.



New 50-Station Collator pays for itself in a year!

No empty claim! 94 recent installations prove it over and over again! Manhours saved, overtime eliminated pay the way for Thomas' new Rotomatic. This, together with other performance-proved facts, turns the assembling of duplicated sheets into sets from a time-eater to a profitable worksaver. In versatility, speed, accuracy and compactness, none can compare. You're your own best judge — write for more information.

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W. E. Soderstrom Retires; W. J. Stevens in NAP-L Post

Walter E. Soderstrom, executive vice-president of the National Association of Photo-Lithographers, with its headquarters in New York City, retired March 1. Succeeding him in the NAP-L post is William J. Stevens, Philadelphia district manager for the Miehle Co. and formerly NAP-L executive secretary. Mr. Soderstrom will continue to serve in an advisory capacity.

Mr. Stevens began his graphic arts career as a hand compositor and Ludlow operator, then became interested in lithography. After operating presses and platemaking equipment, he decided to go into the managerial side of the business. He was plant superintendent of Edward Stern & Co., Philadelphia, from 1940 until 1946, when he went to New York City to become executive secretary of the National Association of Photo-Lithographers and the Metropolitan Lithographers Association. In this capacity he handled technical problems, cost surveys, and labor relations. He joined the Miehle company in 1950.

Mr. Soderstrom's successor is widely known as a speaker and panelist on lithographic technology. He has served as moderator of panel discussions at NAP-L and other meetings. The trade press has published many of his articles, and he is the author of a book, "How to Prepare Art and Copy for Offset."

Mr. Stevens was one of the founders of the National Association of Litho Clubs and served as its 1947 president. He is a member of the New York and Philadelphia Litho Clubs, Philadelphia Club of Printing House Craftsmen, Lithographic Technical Foundation, International Printers Supply Salesmen's Guild, Research Institute of America, and is currently a consultant for the Sales Development Institute of Philadelphia.

During Mr. Soderstrom's 28 years of service with NAP-L, membership increased from 23 to more than 1,300.

When the National Recovery Administration was formed in the 1933 depression year, Mr. Soderstrom was employed by the New York Photo-Lithographers Association to study costs and install costing systems. When this association merged with NAP-L he was engaged to serve as secretary.

After completing his school and college education, Mr. Soderstrom was private secretary for Gibbs Press, Inc., New York City. Later, he set up and taught litho estimating and salesmanship courses in New York and Philadelphia. He was graduated as a valedictorian from many of the printing courses offered by the New York Employing Printers Association. He also took Ad-

vertising Club of New York advertising and selling courses, was graduated as president, and received a gold medal.

At one time he published *The Photo-Lithographer*, a four-page bulle-



W. J. Stevens (l.) replaces Walter E. Soderstrom (r.) in top NAP-L post.

tin which grew into a monthly trade magazine with more than 100 pages. Later, he sold the magazine to Industries Publications. This magazine was the forerunner of *Modern Lithography*.

A. M. Bridell President Of Carbon Paper Group

A. M. Bridell, president of the American Carbon Paper Corp., Chicago, has been elected president of the One-Time Carbon Paper Manufacturers Assn.

Samuel Hundley of the Interchemical Corp. is the new vice-president. Philip O. Deitsch continues as managing director with William V. Driscoll as administrative officer. Mr. Deitsch has been managing director since the association was organized in 1955.

Directors serving with Mr. Bridell and Mr. Hundley are H. A. Myers, Frye Manufacturing Co., Des Moines, Ia.; E. W. Geier, Carbon Web Corp., Cincinnati, and F. B. McFarland, Port Huron Sulphite & Paper Co., Port Huron, Mich.

Recently-elected officers of the Ontario division of the Canadian Litho Club are (back row, l. to r.) Douglas G. Scott, secretary; W. David Alexander, treasurer; Robert D. Isbister, director; (front row, l. to r.) Kenneth S. Duncan, past president; James F. Dales, president; and Vince B. Elack, vice-president. Director G. J. Prouse was absent at picture-taking time.



Mr. Soderstrom compiled several editions of "The Lithographers Manual." The latest edition, two volumes, ran to 1,200 pages and is said to be the most complete work on lithography ever published.

Mr. Soderstrom lives with his wife at 1372 E. 13th St., Brooklyn, N.Y. They have two daughters.

Packaging Show, Conference Planned

More than 160,000 square feet of space, total capacity of Chicago's new Lakefront Exposition Hall, has been allotted to 350 companies for displaying machinery, materials, methods and services. The displays will be shown at the 30th National Packaging Exposition sponsored by the American Management Association and timed for April 10-13. AMA forecasts a new high attendance of some 30,000 persons.

National Packaging Conference sessions are scheduled for morning hours to allow registrants time for viewing the exhibits. Subjects due for discussion include packaging consumer and industrial products, packaging for the government, and where and how new ideas for printed packaging are being turned into new savings and profits. Packaging developments abroad will be reviewed at a luncheon session.

Conference sessions will be open to nonmembers as well as AMA members. Registration forms are available from AMA's Packaging Division at 1515 Broadway, New York 36.

New York Craftsmen Offer \$500 Scholarship

The New York Club of Printing House Craftsmen is establishing a \$500 annual scholarship for any New York School of Printing high school department graduates who wish to become college students taking major graphic arts courses.

Louis Van Hanswyk, president of the club, is chairman of a committee charged with recommending recipients on the basis of their college entrance board examinations and other qualifications. Final selection will be made by an Education Council of the Graphic Arts Industry committee.

Thomas European Branch

Thomas Collators, Inc., New York City, has joined with Christian F. Bourg, Belgian industrialist, in setting up Thomas Collator Europe s. a. in Brussels. Mr. Bourg is administrator for distribution of Thomas collators in the Great Britain, Western Europe, and Mediterranean areas.



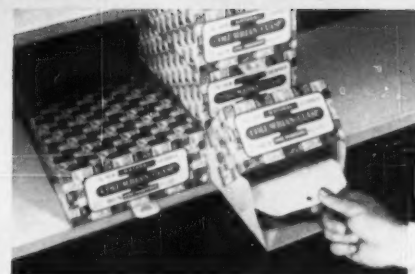
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Recipients of the Elmer G. Voigt award of the Education Council of the Graphic Arts Industry, presented at the Council's awards banquet Jan. 17 in Chicago, included (back row, l. to r.) James Yates, E. Bartlett Brooks, Sidney Satenstein, Vernon Eck, James Coultrap; (middle row, l. to r.) Harold Ross, Felton Colwell, Dr. Beatrice Dvorak, Ralph D. Cole, C. William Schneidereith; (front row, l. to r.) William Bulkeley, Horace Hart, Elmer G. Voigt, Louis Croplis, Nathan Goldstein. R. J. Hoffman and Thomas Laura also received awards.

New ECGAI Head Plans Changes

Harry E. Brinkman of the Cincinnati Lithographing Co., new president of the Education Council of the Graphic



H. E. Brinkman

Arts Industry, has pledged himself to make every effort to strengthen the Council's program. Mr. Brinkman is studying outlines for reorganizing committees and also for conducting an intensive industry-wide membership campaign. Vice-presidents serving with him are Ralph Karsten of Screen-Flock Industries, Chicago; Ralph Cole of the Consolidated Lithographing Corp. in Long Island City, N.Y.; Alan Holliday, Science Press, Lancaster, Pa.; George S. Dively of Harris-Intertype Corp., Cleveland, and James W. Coultrap of Miehle-Goss-Dexter, Inc., Chicago. Byron G. Culver of Rochester Institute of Technology is secretary. Samuel M. Burt and Harry A. Porter continue as managing director and executive vice-president, respectively.

George S. Dively, new chairman of the board, reports that during the National Scholarship Trust Fund's first four years more than \$200,000 was raised, enabling 30 students to take col-

lege courses preparing themselves for printing management, design or teaching careers.

Mr. Brinkman is president of the Cincinnati Lithographing Co., the Ohio Press Printing Co., and the Cincinnati Eagle Lithographing Co. He has served his local printing trade as president of the Miami Valley Lithographers Association, and currently is chairman of the education committee of the Graphic Arts Association of Cincinnati. He is past president of the Lithographic Technical Foundation, past president of the National Association of Photo-Lithographers, past president and current chairman of the board of trustees of the National Small Business Men's Association.

Gummed Products Meeting

New production techniques, product and packaging improvements, and new marketing methods were among the key topics discussed at the 1961 sales meeting of the Gummed Products Co., a division of the St. Regis Paper Co. Kenneth D. Lozier, vice-president of advertising and sales promotion, H. S. Blair, and C. D. Furman represented the parent organization and outlined the division's advertising plans.

Acrolite Appoints Hurst

Hurst Graphicchemicals, a division of Hurst Plastics of Los Angeles, has been appointed factory representative for Acrolite Products' Aerosol materials.

Eight Unions Plan Cooperative Effort

Executives of eight graphic arts unions are planning joint efforts to solve mutual problems.

The International Typographical Union and the Amalgamated Lithographers of America agreed on a working pact two years ago. Now a unity committee has been set up to carry on the discussions.

William J. Farson, executive vice-president of the American Newspaper Guild, is chairman. Serving with him are representatives of the ITU, ALA, and the bookbinders, papermakers, printing pressmen, stereotypers, and photoengravers unions.

In a letter addressed to Mr. Farson, ALA's president, Kenneth J. Brown, expressed his hope "that the joint efforts of the representatives of the various unions will result in the elimination of jurisdictional conflicts so that we may ultimately direct our full efforts to the primary task of representing the graphic arts workers."

IAES Technical Conference Set

The 32nd annual spring technical conference and exhibition sponsored by the International Association of Electrotypers & Stereotypers is scheduled for April 17-19 at the new Pittsburgh Hilton Hotel in Pittsburgh, Pa.

Personnel relations, management assistance, research and development committee meetings will be held on April 16.

Conference subjects due for speaker and panel treatment include management problems, duplicate platemaking, and production operations.

Fourteen exhibits of new equipment, supplies and materials will be on view. Booth costs were reduced 30% this year to encourage more and better exhibits.

Floyd C. Larson, executive secretary, forecast attendance of more than 300 owners and executives of commercial and private plants in this country and Canada.

Delegates will have an opportunity to tour the Standard Electrotype Co. and Service Electrotype Co. plants.

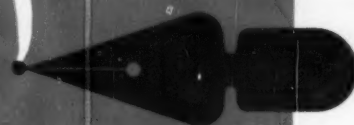
Change Name to Nebitype

Società Cograf, S. p. A., Italian company jointly owned by Lanston Industries, Inc. and Società Nebiolo, S. p. A., has changed its corporate name to Nebitype, S. p. A. This was done to give the company closer identity with its principal product, the Nebitype display type caster, which Lanston is marketing in the United States through its wholly-owned subsidiary, the Monotype (International) Corp.

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ALSO, COTTON FIBER BUSINESS PAPERS AND NEW CUT-SIZE EXECUTIVE PAPERS BY KIMBERLY-CLARK

Hold 16th Great Lakes Conference

By Edgar Hanford

Scores of recent technological improvements in the mechanical departments of daily newspapers were described and discussed during the 16th annual conference of the Great Lakes Newspaper Mechanical Conference, Inc. Jan. 22-24 in Hotel Sheraton-Gibson, Cincinnati, Ohio. The conference is sponsored by the American Newspaper Publishers Association.

Each of the seven formal discussions was devoted to a particular phase of the mechanics of newspaper publishing, including machinists, nonmetropolitan newspapers, stereotype, engraving, mail room, composing room and pressroom, with five or more speakers at each session discussing the new procedures or equipment that had been proved advantageous in their own plant operations.

Approximately 1,000 newspaper mechanical department superintendents and their assistants attended the lengthy daily sessions, at each of which there were prepared talks followed by round-table discussions.

An innovation this year was an evening open forum lasting more than two and a half hours on photocomposition and cold-type processes. More than 800 persons attended.

Speakers at a conference banquet included Charles Staab, business manager of the *Cincinnati Enquirer*, and Frederick W. Geisel, business manager of the *Cincinnati Post & Times-Star*.

More than 25 manufacturers maintained displays of their newest types of mechanical department equipment.

Theodore Gardiner, chief composing room machinist of the *Indianapolis Star and News*, was elected president, succeeding Elmer F. Fuller, production manager of the *Cleveland Press & News*, who becomes a member of the board of directors for a four-year term.

Also elected were vice presidents, Michael Bildner, pressroom superintendent, *Kalamazoo (Mich.) Gazette*; Richard Westfahl, stereotype superintendent, *Milwaukee Journal*; Lawrence Brune, pressroom superintendent of the *Hamilton (Ohio) Journal-News*, and Golden Faris, production manager, *Indianapolis Star and News*. John E. Innis, stereotype superintendent, *Indianapolis Star and News*, was reelected secretary and treasurer.

Next year's conference will be held on Jan. 14-16, in the Claypool Hotel in Indianapolis, Ind.

Frank D. Horan Dies

Frank D. Horan, vice-president and co-founder of Horan Engraving Co., New York City, died Feb. 7.



MARCH

Lithographic Technical Foundation, research committee, educational committee, and members and directors meetings, Sheraton Blackstone Hotel, Chicago, Mar. 13-16.

Trade Binders Section, Printing Industry of America, annual meeting, Statler Hotel, Detroit, Mar. 17-19.

Navigators of New York City, NaviGraphic '61 Forum, Biltmore Hotel, New York City, Mar. 18.

Folding Paper Box Association of America, 1961 Folding Carton Competition, Drake Hotel, Chicago, Mar. 20-22.

Folding Paper Box Association of America, annual meeting and exhibit, Drake Hotel, Chicago, Mar. 20-23.

Printing Industry of America, Sales Conference, Edgewater Beach Hotel, Chicago, Mar. 22-24.

National Council on Business Mail, annual meeting, Palmer House, Chicago, Mar. 23-24.

Mid-Atlantic Newspaper Mechanical conference, Penn-Sheraton Hotel, Pittsburgh, Mar. 23-25.

Westprint '61, Western Exposition for Graphic Arts Equipment, Supplies, Services, Shrine Exposition Hall, Los Angeles, Mar. 23-26.

National Paper Trade Association, annual convention, Waldorf-Astoria, New York City, Mar. 26-29.

Advertising Trades Institute, 15th Advertising Essentials national sales aids show, Biltmore Hotel, New York City, Mar. 27-29.

Direct Mail Advertising Association, annual business promotion seminar, Sherman Hotel, Chicago, Mar. 28.

APRIL

Printing Industry of America, board of directors meeting, San Marcos Hotel, Chandler, Ariz., Apr. 4-8.

Inter-Society Color Council, annual meeting, Sheraton Hotel, Rochester, N.Y., Apr. 10-12.

American Management Association, 30th National Packaging Exposition, McCormick Place, Chicago, Apr. 10-13.

Printing Industry of America, Northwest regional conference, Harrison Hot Springs, B.C., Apr. 13-15.

International Association of Electrotypes & Stereotypes, annual spring technical conference, Statler-Hilton Hotel, Pittsburgh, Apr. 17-19.

Web Offset Section, Printing Industry of America, annual meeting, Edgewater Beach Hotel, Chicago, Apr. 19-21.

Screen Process Printing Association, International, annual management conference, King Edward Hotel, Toronto, Canada, Apr. 21-22.

Eighth Annual Texas printing management conference, Western Hills Hotel, Fort Worth, Tex., Apr. 22-23.

Rotary Business Forms Section, Printing Industry of America, annual meeting, Edgewater Beach Hotel, Chicago, Apr. 23-26.

Carnegie Printers Alumni seminar, Carnegie Institute of Technology, Pittsburgh, Apr. 27-29.

Label Manufacturers Division, Lithographers and Printers National Association, annual meeting, Arizona-Biltmore Hotel, Phoenix, Ariz., Apr. 30-May 1.

Lithographers and Printers National Association, annual convention, Arizona-Biltmore Hotel, Phoenix, Ariz., Apr. 30-May 5.

MAY

Direct Mail Day, sponsored by Mail Advertising Services Association of New York City, Hotel Commodore, New York City, May 2.

Southern Graphic Arts Association, annual convention, the Dinkler-Andrew Jackson Hotel, Nashville, Tenn., May 3-5.

National Association of Litho Clubs, annual convention, Dayton Biltmore Hotel, Dayton, Ohio, May 4-6.

Eastern Seaboard Conference of Graphic Arts Industry, Williamsburg Inn and Lodge, Williamsburg, Va., May 4-7.

PIA-LA Production Meeting May 6

The annual production conference of the Printing Industries Association, Inc. of Los Angeles, will be held Saturday, May 6, at the Miramor Hotel in Santa Monica, Calif.

Subjects to be covered at the all-day meeting include "Motivating People to Increase Production"; "Diagnosing Production Efficiency"; "Operation Improvement"; "Positive Production Control Through Proper Job Tickets"; "Plan Your Space for Profit," and "In-Plant Production Versus Buy Outs."

The conference is open to printers and production personnel. Registration fee is \$12 for one person per firm and \$9 for each additional person.

For additional information and reservations, contact Andrew Forbis, Printing Industries Association of Los Angeles, 1434 W. 12th St., Los Angeles 15.

Heer Heads Printing Arts Association of Columbus

William C. Heer, vice-president and treasurer of the F. J. Heer Printing Co., has been elected the 1961 president of the Printing Arts Association of Columbus (Ohio), succeeding John T. Cana of the Wesleyan University Press. Serving as vice-president will be Earl Reed of the Ohio Printing Co., with Richard Schick of Spahr & Glenn Co., treasurer. R. Reid Vance is executive secretary of the association.



William C. Heer

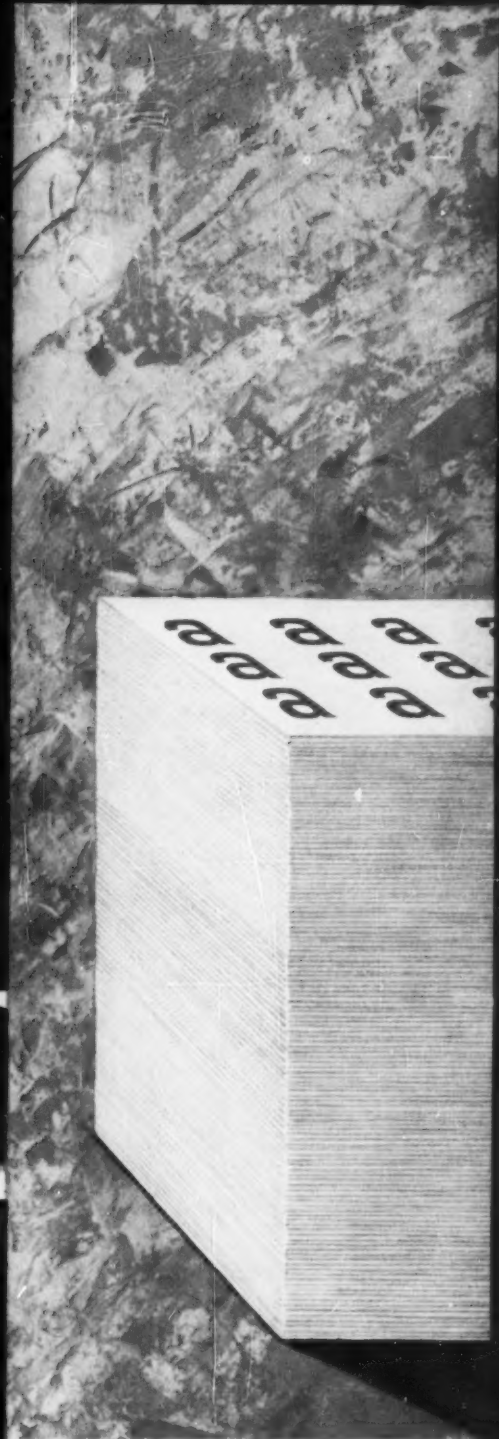
Other new board members and their business affiliations are: George Smith, Pfeifer Printing Co.; William Middleton, Middleton Brothers; James Parker, Columbus Blank Book Co., and John Brown, Sterling Paper Co.

Quality Control Seminar

Rochester Institute of Technology has set June 26-30 as the time for the eleventh annual Seminar on Quality Control for the Graphic Industries. Detailed information about the course to be conducted at Rochester's Towne House Motor Inn may be obtained from Harold M. Kentner, Extended Services Division, RIT, Rochester 8, N.Y.

Dayton Opens Sales Office

Dayton Industrial Products Co. of Melrose Park, Ill., has established a new sales office and warehouse in Linden, N.J. The new facility will be headquarters for operations in a 12-state area and the District of Columbia.



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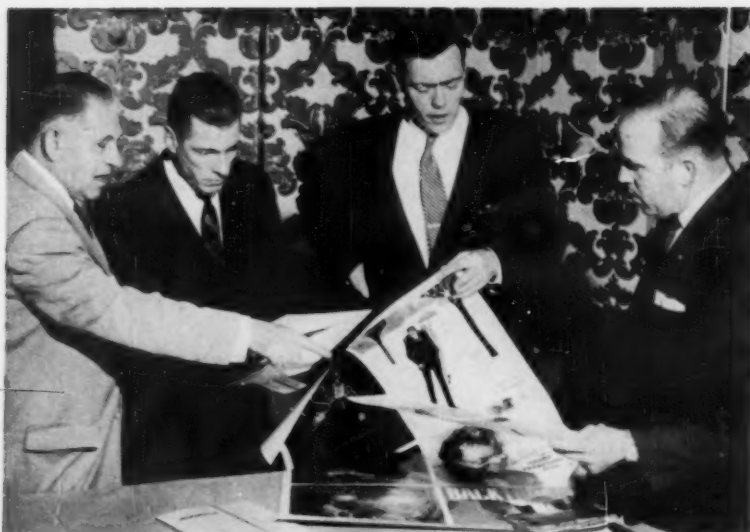
*Patent #2815297

The Gummed Products Company

Division St. Regis Paper Company • Troy, Ohio



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Judges in the Fall competition of the Gallery of Fine Printing and Lithography, sponsored by the Simpson Paper Co., a division of the Simpson-Lee Paper Co., discuss the winning entries in various categories. They are A. R. Tommasini (far left), superintendent of the University of California Press, Berkeley; Richard Baznik (second from right), production manager of Young & Rubicam, San Francisco, and Frank Kane (far right), of Kane Associates, San Francisco. Second from left is James F. Brinkley, Jr., West Coast manager of sales promotion for Simpson. Category winners will receive engraved award plaques.

INCA Plans Research, Exchange Program

The International Newspaper Color Association, founded on Jan. 24 with Dr. Walter Matuschke as president, is planning research and exchange information for increasing ROP color printing quality, speed, and precision.

First members joining in this cooperative program are the Liverpool Daily Post & Echo Ltd., Liverpool, England; *La Dernière Heure*, Brussels, Belgium, and Axel Springer & Sohn, Hamburg, Germany.

Several plants in European and other countries have expressed interest in membership, which is limited temporarily to 20.

Further INCA information may be obtained from Horst Ohmsen of Axel Springer & Sohn, Kaiser Wilhelm Strasse 6, Hamburg 56, Germany.

Pittsburgh Firms Merge

Reliance Engraving Co. has become a wholly owned subsidiary of Service Electrotape Co., both of Pittsburgh. M. J. Rectanus, president of Service, announced that Reliance would continue operations as a division under its own name and with Angelo Gossie as manager. Service Electrotape, founded in 1922, produces newspaper mats, plastic letterpress plates, and stereotypes.

New Offices for Brown Mfg.

The W. A. Brown Mfg. Co., Chicago, photochemical equipment manufacturer, has moved its executive and sales offices to the Prudential Building.

List Winning Printers In Simpson Contest

Category winners have been announced for the Fall competition of the Gallery of Fine Printing and Lithography, sponsored by the Simpson Paper Co., a division of the Simpson-Lee Paper Co., Everett, Wash. Winners in the contest, open to printers and lithographers in the Western States, according to category, are as follows:

Art Printing Co., Seattle, two-color letterhead; Craftsman Press, Seattle, brochure under 24 pages; Thomas Litho & Printing Co., Los Angeles, annual report of three or more colors; Heath, Seattle, poster of three or more colors; Peter Ward Lithographers, Los Angeles, handbook of one or two colors; Kaiser Graphic Arts of Oakland, Calif., book of three or more colors; Publishers Press, Salt Lake City, Utah, book jacket; Vermont Press, Los Angeles, record album covers, and Craftsman Press, Inc., Seattle, pocket folder.

New York Photoengravers Group Re-Elects Conway

John Conway of Reiman-Conway Associates, Inc. has been reelected president of the Photoengravers Board of Trade of New York.

Serving another year with him are Leo M. Rogers of Rogers Engraving Co., Inc., as vice-president; Matthew Gliedman of Colorplate Engraving Co., treasurer; C. K. Sutton, Jr. of Triangle Engraving Co., secretary, and Emil Weltz, assistant secretary and central office managing director.

Typographic '61 Set for May 16

Typographic Directions '61, sponsored by the Type Directors Club of New York for surveying trends in type design and usage, is dated for the evening of May 16 at the World Affairs Center in that city.

Edward Gottschall, editor of *Art Direction* magazine, heads the committee planning a program with a unique feature. There will be no speeches other than brief comment on several hundred slides showing current typographic trends in all media.

Everyone attending will receive specimens of new type designs coming from all foundries, and copies of three studies of type trends. The visual survey will emphasize what's new, why, and where it is headed. Mr. Gottschall will serve as master of ceremonies.

Loefgren Sales V-P For Harris-Seybold

C. A. Loefgren has been promoted to the post of vice-president for sales of the Harris-Seybold division of Harris-Intertype Corp., according to George C. Houck, president of Harris-Seybold, Cleveland. At the same time, Mr. Houck announced that Lloyd G. Butler has been promoted to sales manager.

Mr. Loefgren has been with the company for 14 years, having served as general sales manager since 1957. He was previously western district manager, with headquarters in Chicago. He has been in printing equipment sales for 30 years.



C. A. Loefgren



Lloyd G. Butler

Mr. Butler joined Harris-Seybold in 1949 and was one of the first graduates of its executive development program. He has moved up through a variety of field-selling and sales-management positions, the most recent being assistant general sales manager.

Wins Southern Book Award

A booklet entitled "Readable Books about Early American History," designed and printed by William Byrd Press, Richmond, Va., won high honors in the Ninth Annual Southern Books Competition. It was cited for design and typographic excellence and for high quality of production.



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Maineflex Offset Enamel

Maineflex Offset Enamel Dull

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Heads Web Offset Sales for Miller

Miller Printing Machinery Co. has announced that A. E. Searle, Jr., vice-president, has charge of formulating



A. E. Searle, Jr.

Miller's plans for marketing web offset printing equipment. He has served the company for 25 years in offset, letterpress and roto-gravure press sales and sales management capacities. The unit which is expected

to be the basis of Miller's entry into the web offset field is the Trailblazer press, for which the company acquired patent and manufacturing rights from the Waldron-Hartig division of the Midland-Ross Corp.

Organize Latin-American Advertising Service

Gafas, Graphic Arts Foreign Advertising Service at Box 81, Farmingdale, N.Y., is a new company specializing in production of materials for promoting sales in the Latin-American graphic arts market.

C. Rodriguez, former editor of *El Arte Tipografico*, a Spanish language publication, has announced that Gafas will assist manufacturers and suppliers in solving their Latin-American communication problems.

The services of the new company include adapting, rewriting, translating, and Spanish language printing of direct mail, folders, manuals, catalogs, circulars, labels, brochures, and specification sheets.

Robert T. Wolff (r.) of the Western Printing & Litho Co., accepts a resolution from Donald P. Nies of Nies-Kaiser Printing Co., in recognition of his service as president of the Graphic Arts Association of St. Louis during 1960. Mr. Nies is 1961 president of the St. Louis group.



New York Printers, Arrow Press and Ogden, Merge

Arrow Press, Inc. and Ogden Printing Co., New York City, have joined forces. Arrow president Jacques Pollock said this merger brought together two of the largest color printing companies in metropolitan New York.

Both companies retain their separate identities and continue operations at their present locations on different floors of the same building. Arrow has eight two-color presses and six five-color rotary presses. Ogden operates more than 20 color presses of all sizes

Harry Gerson, who founded the Ogden business, continues as president.

New Officers for CPIMA

The Chicago Printing Ink Manufacturers Association has elected its new officers and directors for 1961. New officers are Howard E. Olsen of Cardinal Colors, Inc., president, who succeeds James D. Yates of Martin Driscoll & Co.; James J. Murray of Solar Ink & Chemical Co., vice-president; John Whalen, R. A. Kerley Ink Engineers, Inc., secretary; Bern A. Ormsby, treasurer, and Jean Vereruisse, CPIMA acting secretary.

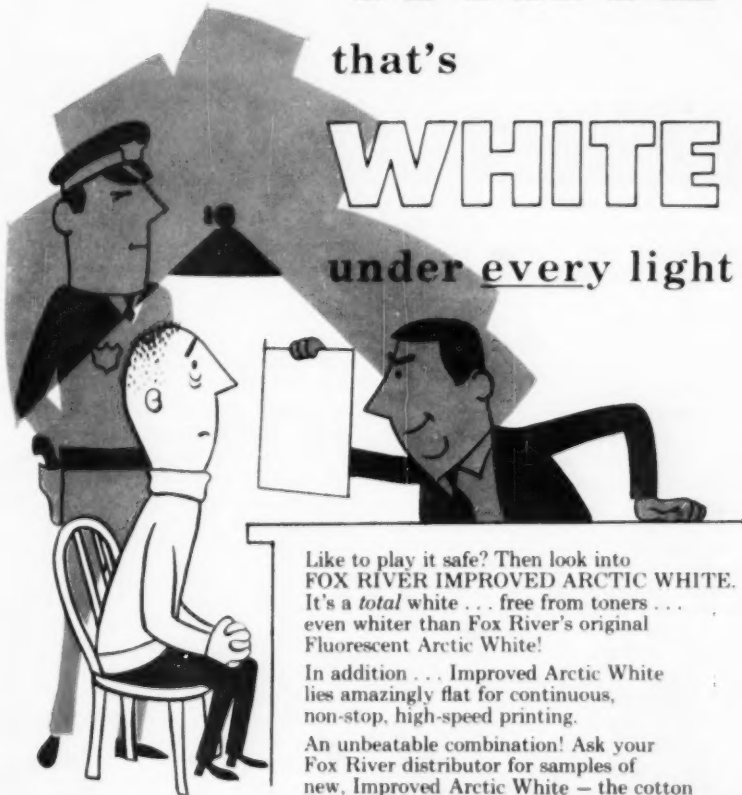
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under every light



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Anniversary, National Bank, English, and Fox River Bonds Anniversary and Fox River Onion Skins

Better Label-Making Methods Improve Merchandising: LPNA

The contribution improved techniques and methods of producing labels and wraps have made towards better merchandising of American goods was revealed in a study conducted by the Label Manufacturers Division of the Lithographers & Printers National Association.

In undertaking their comprehensive study, the label manufacturers concluded that the increased standards in quality label production in the past decade resulted from several factors, notably "the desire for uniformity and permanence in color; a more salable product and, most importantly, the need to have the label affixed to the product at speeds ranging from two to three times faster than possible 15 years ago."

The results of the study, released by LPNA's Executive Director Oscar Whitehouse, revealed that "labels produced under the controlled conditions existing in leading label manufacturers' plants today have led to real cost sav-

ings in labeling line and machine operations for label users."

Factors primarily responsible are (1) the ability of the label manufacturer to provide a more uniformly manufactured label with minimal size variations; (2) the adaptation and use of quality control techniques and inspection, and (3) the use of more expensive materials, paper, inks, and varnishes and lacquers for coating.

"To achieve these improvements," the report continues, "the label manufacturer has concentrated considerable research in manufacturing techniques, equipment, production planning, as well as strict material testing and control. Very high and rigid quality control standards have been established. These more exacting requirements have necessitated the enlargement of inspection and finishing departments.

"All this care results in a product which produces more marketable goods, a more uniform product and, above all, permits the users of labeled merchandise to operate their labeling lines two or three times faster than it was possible to run them 15 years ago. It permits users to effect substantial savings in their labeling and packaging operations.

"This has been achieved through the use of more costly materials, higher production costs and higher inspection costs. Additional savings accrue to the customers, however, through higher labeling speeds, fewer rejections, fewer poorly-labeled packages and less down time for labeling machines . . . which more than compensates for the additional cost of today's better labels.

"The ability of the label manufacturer to supply labels with the closer tolerances permits the use of new labeling machines which can apply labels in multiple groups or singly at greater speeds. The label manufacturer, to achieve this degree of dimension control, has bought or developed new cutting equipment of various types. He has retrained his employees to new methods of cutting and to set up an extensive array of size gauges and quality control measures.

"As a result, labels will run through the new high-speed machines without jamming, dropping into the glue pot, or causing stops for rejects, resulting in additional savings from the elimination of the costly down time of labeling.

"Although the cost of producing labels may continue to increase as it has during the past several years, over-all savings will unquestionably accrue to the label user in terms of better quality,

increased efficiency, lower spoilage and fewer interruptions on his labeling equipment.

"Improvements in label manufacturing are continuing to be made every year, and there is every reason to believe they will continue to improve annually."

Fine Paper Sales Hit High in 1960

Fine paper sales by wholesale merchants last year rose to an all-time high of \$1,472,829,000 or 3.92% above the 1959 level, according to the National Paper Trade Association.

Although the holidays and adverse weather conditions caused December sales to fall 6.54% below November volume, NPTA's monthly report points out that this decline compared with the 8.55% normal November to December decrease indicated signs of strength.

December volume was, however, 4.84% below the total for the same 1959 month, but sales per working day declined only 0.30%. NPTA warns that "this decrease in activity below the corresponding month in the previous year was the first such setback since October, 1958, and lends weight to recession talk. In the postwar period a single decline such as this has been followed by similar contractions of activity for an average of four months."

Richard Messner Heads Marbridge Printing Co.

Richard Messner has been advanced from vice-president to succeed the late Cassel Ronkin as president of Marbridge Printing Co., Inc. of New York City. Serving as vice-presidents are Charles W. Kunz, Philip Ronkin, John C. Kemmer, Jr. and Robert M. Messner. Miriam Ronkin continues as secretary-treasurer.

Edward J. Vogl is general manager in charge of production with Charles Saum as plant operations director, Daniel R. Brieger as pressroom foreman, and Charles L. Hull as lithographic division foreman.

Harrie S. Keck (l.) president of the Printing Industry of Charlotte (N.C.), presents a plaque to W. Carey Dowd III who was selected as Charlotte "Printer of the Year."

Craig Spicher (r.), longtime booster for the Vertical press, accepts gold watch at event honoring him for his activities in the graphic arts industry. Making presentation is Carlton Mellick, executive vice-president of the Miehle Co., Chicago.





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(Continued from page 63)

The Wrap-Around Letterpress

An Interview with Charles E. Wortman, Product Manager,

"Wrap-Around" Letterpress, Harris-Seybold Company

Yes, there are four of our present users who are making their own plates. The number of press owners who will make their own plates in the future will be determined by the readiness of the photoengravers to get into this area of platemaking.

How about copper plates?

One of our users has experimented with copper plates, but there are some unsolved problems remaining; they are particularly related to the uniformity of the metal.

Are most of these "Wrap-Around" plates etched in flat or in curved shapes?

The big majority of zinc plates are etched in the flat. There are, however, two makers of "Wrap-Around" plates who are using curved etching machines with good success.

Have you noticed any image stretch when the plate is put on the press?

There is no discernible distortion of the image; however, in theory there must be some change in image size. It is, however, of such a small amount as to be undetectable. This probably applies to all rotary printing, incidentally.

What is the maximum size of "Wrap-Around" plate that can be produced now?

Equipment is now available which is capable of handling a plate 44x54 inches.

Is it possible to get sheets of metal much larger than that at present?

Yes, it's possible to get larger sheets of metal. Metal producers are currently at work to assure that they will be in a position to meet the demand for large plates.

How thick are the plates that are put on the "Wrap-Around" press?

There are two thicknesses of plates being used: .025 and .032.

How deep do these plates have to be etched?

Plates are being etched from as little as .006 inch to as much as .010 inch.

How long does etching take?

Etching is normally accomplished at a rate of .002 inch per minute; there-

fore, etching to .010 is approximately a five-minute operation.

What screens can normally be handled on these "Wrap-Around" plates?

We have found no limitations in work that could be classified as normal, commercial work. Work up to 175-line screen is being accomplished with no difficulty. We frankly don't know what the upper limitation might be since there has been no particular reason to go beyond what is regarded as a norm in commercial work.

Is there any difficulty in printing those stocks that are now available for letterpress equipment?

Since this is letterpress printing, the process adapts itself to any letterpress stock.

Is it possible to do any hand work on the negative, or should that be necessary with this process?

The "Wrap-Around" Letterpress platemaking process has many of the advantages that are inherent in the platemaking process for offset. The desirable characteristics of being able to do hand work on the negative eliminates the possibility of damaging a fully developed plate. Because of this, when the plate is made, it is ready for the press.

How are these large "Wrap-Around" plates proofed? Are there any problems at present?

It is possible to proof the "Wrap-Around" plate in the flat. It is also possible, with step-and-repeat work, to proof just one section.

There is no reason why the plate couldn't be proofed right on the press, is there?

Absolutely none. Makeready is so fast that proofing is usually done this way.

Have you had any difficulties with plate breakage on the press?

There has been an occasional problem in cases where the plate, either because of the form or because of the way it was mounted to the press, was not snugged down to the cylinder firmly. This permitted a flexing which would cause the plate to fail with metal fatigue. This can be overcome by preforming the plate in a

set of pyramid rolls, thereby assuring uniform contact with the cylinder at all times.

How does the cost of a "Wrap-Around" plate compare percentage-wise with letterpress and offset?

A zinc "Wrap-Around" Letterpress plate will cost approximately the same as a deep-etch offset plate and will be substantially less in cost than original engravings and electros for the same job on a flat-bed press.

How much and what kind of makeready is needed to get a "Wrap-Around" press moving?

First of all, I think it necessary to define makeready with respect to "Wrap-Around" Letterpress printing because it doesn't really compare to that required on flat-beds. There is no necessity for spot makeready or the "cutting of paper dolls" with respect to "Wrap-Around" Letterpress printing. Therefore, the term has quite a different connotation than it does when applied to flat-bed printing. Substantially, makeready is confined to packing full size sheets under the plate cylinder and making a minimum number of moves of this cylinder to get register; then in addition, full sheet underlays are used on the impression cylinder to adjust for stock thickness. Makeready time, of course, will vary from shop to shop, depending upon the skill and experience available in the pressroom; however, a range of from 30 minutes to one hour of makeready time before the press is producing salable sheets would generally be considered normal.

Would a pressman encounter any particular problems if he wants to tackle spot makeready?

This is a precision process; hence, spot makeready would not normally be necessary. However, it is conceivable that jobs of a specific character may require minimum spot makeready at times.

How does the inking system on the Harris "Wrap-Around" press vary from that on regular letterpresses?

The inking system on the Harris "Wrap-Around" Letterpress is quite different from any other inking system that we know of, in that the plate is inked by one form roller of the same diameter as the plate cylinder itself. This single form roller is called a commensurate drum, which in turn receives ink from four conventional-size form rollers. The commensurate drum is important because only by having a large diam-

(Concluded on page 136)

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(Concluded from page 134)

Wrap-Around Press

eter can you be sure that the bottom of shallow relief plates will not be inked. In addition, since the commensurate drum and the plate cylinder are riding on bearers, we are assured of great stability between these two rotating parts. Also, the blanket, which covers the commensurate drum and which is the inking surface, is always replenishing the same amount of ink to the same place on a plate once per revolution. This achieves great color uniformity. These features are responsible for the additional quality of solids and halftones that are obtainable on this press.

What kind of pressures are used in ink and image transfer areas?

We have bearer-to-bearer contact on all three cylinders, and the inking and image pressures are approximately .002 inch in the transfer areas.

Do you have any difficulty in the coverage on large and heavy solids?

No. This inking system does an exceptionally fine job, primarily because of the characteristic of replenishing ink on a one-for-one basis.

Is it ever necessary to double-roll the plate?

First of all, it is impossible to double-roll a "Wrap-Around" Letterpress; secondly, it would never be necessary. In fact, one of our users has stated that every job he put on a Harris "Wrap-Around" at 6,000 sheets per hour or better was formerly on flat-bed presses and double rolled every time.

What about mottling? Can the press print such colors as a light blue or a light pastel green without mottling?

We are not aware of any problems of ink mottling on any color in work being produced in the field, nor have we encountered this problem in our Technical Center. This, again, is undoubtedly due to the unique system of inking. Incidentally, with this system of inking, there is no chance for ghosting.

Can inks that are ordinarily used on letterpress equipment be used on the "Wrap-Around" Letterpresses?

Inks that normally would be used in rotary letterpress can be used without change in "Wrap-Around" Letterpress. This has been true of inks received from many ink makers. We have also found that it is possible to use some offset inks with success.

Will the "Wrap-Around" press print metallic inks as well as fluorescent inks?

Yes, we have used both metallic inks and fluorescent ink with success. We are now able to lay down golds and silvers with one pass through the press and obtain quality equal to or better than that obtained by double rolling or double printing on a flat-bed press. We have also done some work with fluorescent Day-Glo inks, although our experience with fluorescent inks has been limited.

Can laminated foils be run on the press without any particular difficulty?

Yes. Two users of our "Wrap-Around" Letterpress are spending the majority of their press hours producing very high quality multicolor foil work, and at high speed, too.

Are there any special problems connected with your "Wrap-Around" Letterpress not yet solved?

If you are talking about mechanical problems, the answer is no, other than those normally encountered in any mechanical device. We do not as yet believe that we can completely define the ultimate place that "Wrap-Around" Letterpress will occupy, nor do we believe that all of the problems incidental to "Wrap-Around" Letterpress are solved, just as all of the problems of conventional letterpress are not solved. However, it is evident to us that the process is capable of producing salable, high quality work with a greater degree of profitability than is obtainable by a flat-bed letterpress. The biggest, single problem incidental to "Wrap-Around" Letterpress printing remains the problem of education and the dissemination of information. We are confident that the process will make a substantial contribution to the graphic arts industry.

Florida Architecture—1960, a book published by Florida Architecture, Inc., and printed by McMurray Printers, both of Miami, received the top award in the 11th annual, nationwide competition sponsored by Mead Papers, Inc. Ralph Swanson (r.) of McMurray accepts the award on behalf of his firm from R. H. Hanna president of the Southern Paper Co.



For safety reasons the rollers on this Kingsport Press conveyor pop out of bearings if pressure comes between them and belt.

"Pinch Point" Safety Device Is Developed

The Kingsport Press of Kingsport, Tenn., has applied a safety device at what they describe as the "pinch point" in machinery in the plant. The pinch point is the spot at which a moving belt conveyor connects with a gravity roller conveyor.

After a minor accident with this type of mechanism, Kingsport machinists cut slots above the original roller bearings so that the rollers will pop up when pressure is applied between the belt and the rollers.

Although the idea for the Kingsport plant originated with the company's safety staff, members felt certain that so simple a device must have been thought of before. They discovered that the National Safety Council had published the idea in the fourth edition of *Accident Prevention Manual for Industrial Operations*.

Consolidate Prospect Press, Krause, Inc.

Prospect Press, Inc. and Richard M. Krause, Inc., two printing companies founded more than 50 years ago, have been consolidated. They are continuing operations at their plants in New York.

Prospect production includes pharmaceutical and fashion literature, and pressbooks and other promotional material for the motion picture industry. James McCann Co., a subsidiary, produces and distributes textbooks and novels. A. L. Reid Printing Corp., specializing in label printing for the cosmetic industry, was acquired by Prospect two years ago.

Krause is one of the largest and oldest specialty printing and embossing companies in New York City. Facilities also include bronzing, die-cutting, engraving, and seal printing equipment. Richard M. Krause, Jr., continues as president.

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How Do We Print

Tomorrow?

Here's what paper expert Ronald Drake predicts will happen to printing stock in the next 10 years.

approximately 10% of the price of sheet paper, this indicated a loss rather than a saving in going from sheets to rolls! Of course, as time went on, the printer-lithographer was able to reduce the waste and spoilage, but even under the best conditions it still exceeds that of sheet printing.

Next was the theoretical advantage of being able to run letterpress coated papers on the web-fed offset press. While it is true that these papers can be run on this press, the real problem is how well can they be run. It didn't take long to discover that such papers caused excessive downtime for wash-ups and that some correction of their coating characteristics was necessary if they were to satisfy the production requirements being demanded by web offset printers.

Some improvement in moisture resistance was required, but more than that was the problem of blistering when high oven temperatures exploded normal sheet moisture. This called for careful control of the moisture content of the paper. Further, this process requires higher sheet strength, especially in the lower quality brackets.

Finally, there is the great demand this process of printing makes upon the papermaker for near perfect rolls. Soft spots, poor winding, excess splices, ridges, ropes, and buckles—all are incipient causes of wrinkles and register troubles. Because of the higher speeds of these presses, there is a greater tendency for the blankets to become fouled with lint and dust than there is with sheet-fed presses. Freedom from dust, lint, or other foreign material trapped in or on the paper is essential.

However, more and more of these web-fed offset presses are being installed almost daily. There must, therefore, be some advantages—some things good about the process. And there are. There are savings in plate costs, in makeready time, in bindery costs, and so on. Also, as the owners and crews of

these presses have learned more about how to use them, and the papermakers, ink makers, and other suppliers have improved their materials, the quality produced has steadily improved. Today, we see work coming from these presses equal in all respects to anything produced by sheet-fed equipment.

Waste is being reduced and running time increased through better papers and flying paster equipment. Speed is being increased. In fact, there is talk of running these presses at 2,500 feet per minute as against the general average of 600 feet per minute today. Furthermore, these presses are increasing in size from the originally popular 35-inch width and 22½-inch cut-off to giants 72 inches wide with 50-inch cut-offs, nearly as large as many sheet-fed presses.

The web-offset press is becoming increasingly popular in the newspaper publishing field. In a recent survey of 2,000 weekly and 1,150 daily small town newspapers, it was found that 629 weeklies and 32 dailies are now printed by web-fed offset; further, 779 weeklies and 118 dailies contemplate changing to web-fed offset in the next two years.

One of the problems of offset printing (and this is equally true on sheet-fed as well as roll-fed presses) is the dampening system. There is a tremendous amount of development work going on in this field. The results of such work will have a marked effect upon the character of the papers produced for this process of printing, especially for the roll-fed offset press.

If the water demands of the offset process can be materially reduced or eliminated, it will be possible for the paper manufacturer to make an improved quality of paper. In fact, the original idea of using letterpress papers on these roll-fed presses may very well become a reality. Such papers will be flatter and smoother, more ink receptive, faster running, and much easier to manufacture.

One further development of the past 10 years, coming as a result of the web-fed offset press, is the new letterpress wrap-around plate. This is a relief letterpress plate which may be used on an adaptation of the sheet-fed offset press without too much trouble. It can be used on roll-fed presses with common impression cylinders and, in one form, may be used with blanket-to-blanket presses. This latter system may be described as dry offset, but one type now available direct prints from plate to paper with the offset blanket used as the inking mechanism. Some very interesting and encouraging four-color process work is being done by this method.

But how shall we print tomorrow?

Anyone who attempts to look into a crystal ball for the answer has to be a little bit crazy! But because this great industry is so fascinating and the developments therein are coming so fast, I figure that any foretelling I may do has a 50-50 chance of being possible, practical, and of coming to pass.

First, I am going to prophesy that the whole concept of manufacturing printing papers specifically for each one of our basic printing processes will change. Instead of an offset paper, a letterpress paper, and a gravure paper, one sheet will be suitable for all three processes!

This paper will be flat, i.e., level smooth, glossy, and ink receptive. It will be a better printing surface because it will not have to withstand the heavy, tacky inks used in the offset-letterpress process today. Inks will lean more and more toward current gravure or flexographic inks in character, drying principally by evaporation of solvent. As a result, they will be low in printing tack; and because of the higher degree of ink wettability and receptivity of the new papers, will print sharper, cleaner and better than today.

If you ask me what basis I have for this prediction, I can only answer:

1. I am a little crazy.
2. If we keep on with the present-day demands for increased picking strength for letterpress and offset papers, we will soon exceed the strength of our basic raw material, the wood-pulp fiber itself.
3. Efforts are being made by press builders and ink makers to reduce or modify these requirements.
4. The currently accelerated growth of the gravure printing industry with its full-tone effects from fluid inks. And flexography is on the march, too. Watch them both.

Another field of endeavor that bears close watching is the duplicator field, especially those forms of inkless reproduction. For if we can produce copy by such a method on a small scale, it will

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not be long before it is being done on a large scale.

One of the recent developments is phototypesetting. With this method an accomplished fact, why should we have to bother with printing plates of any form—and with inks and impression and makeready, etc.? Why not have a paper which is sensitive to some form of energy—light, heat, sound, electricity, whatever it may be—so that we, in effect, "photograph" from a continuous negative belt onto the sensitive paper?

There are many problems to be solved before such a process ever gets off the ground, but I am confident that there is plenty of work being done along this line.

What, then, about developments and innovations in papermaking? As I pointed out earlier, we will have better papers for all processes of printing because of the application of electronic controls to the manufacture of paper. But in addition, new man-made paper-making materials will become available which will give qualities and end-uses not possible with today's materials.

At the same time, plastics are looming large on the horizon as possible substitutes for paper. Certainly, this is true in the packaging field today. Whether they will ever invade the field of printing papers remains to be seen. Personally, I think they will—probably soon.

To sum up, we are witnessing an evolution of printing materials and processes. For the immediate future, conventional papermaking methods and materials will predominate. The changes which will occur will be those leading to greater uniformity of product and improved surfaces through better coating methods—such as the much-discussed trailing blade method which is so greatly in the news today.

There is a renewal of the argument as to whether it is better and more economical to coat on the paper machine or off the machine. Frankly, as I see it, the pendulum seems to be swinging toward off-the-machine coating.

The use of synthetic fibers as paper-making materials is still in the laboratory stage; and they are much too expensive today. However, I do believe they will eventually be used for special effects in some papers.

Paper will play a much more important role in daily life than it has in the past. It will be used for bedding as well as table coverings, napkins, towels, etc. It is quite possible that nonwoven fabrics made on the paper machine are only a step or two away. Already we see protective clothing made of paper.

From the printing standpoint, the developments will be fabulous. The swing to the web-fed offset is important not alone because it is another field of expansion in the offset process, but

more significantly because it is roll-fed. Watch this trend; it is the coming thing—more and more printing on roll paper. It offers many economies, including, but not limited to, that of increased speed of production.

Look, too, for radically different reproduction methods which will eliminate plates and ink. Here are just two examples:

The first, taken from *Science News Letter* #98, Dec. 3, 1960, is entitled, "Electron Tube Speeds New Picture Printing" which states, "A new electron tube can print three quality photographs a second from electronic signals sent over telephone or telegraph lines. Paper passing against the tube picks up charges from microscopic wires to reproduce a picture."

The second is taken from the same source and is entitled, "Color Maps

Produced by Electrostatic Printing." It says that "Colored maps can now be produced in less time with a new electrostatic printing machine. Tests are expected to lead to a five-color electrostatic printing machine that can turn out 2,000 multicolor maps per hour."

Every day sees the release of some new method of printing, some new way of communicating ideas, whether they be just across the street, or across the nation, around the world, or perhaps among this universe. That is why the graphic arts industry, comprising all methods of reproduction and the suppliers thereof, is the greatest industry there is. It can do more to influence man's future than anything else there is. That is why it has been said, "More than gold, lead has changed the face of the world, and more than lead in the gun, the lead in the compositor's case."



UNIFORM COVERAGE OF ENTIRE COPY AREA

Only Motor Driven Arcs Maintain Constant Light Level and Color Temperature.

Accurate exposures of as short a duration as 5 seconds.

Mounts on the lamp carrier arms of most cameras.

Dual lamp operation from one transformer is obtained by two connector receptacles in the transformer housing.

Also available double-decked with counter-balanced supports.

Strong

FULLY AUTOMATIC HIGH INTENSITY ARC LAMPS

- ★ INCREASE CAPACITY
- ★ PREVENT SHUT-DOWN TIME by trouble-free performance.
- ★ PERMIT ACCURATE COMPENSATION FOR LINE VOLTAGE CHANGES by use of an indicating meter and tap changing switch.

Use 30 Days Without Obligation to Buy!

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GENERAL
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COMPANY

Write for literature.
THE STRONG ELECTRIC CORP.

57 City Park Avenue • Toledo 1, Ohio

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

Our New Look For Springtime

(Concluded from page 53)

Burke of the Mergenthaler Linotype Co. It is the product of the company's chief type designer, George Ostroschulski.

Caledonia, a face designed for Linotype by the late W. A. Dwiggins, was first introduced in 1940. It is among the most readable periodical type faces ever designed.

Caledonia is a contemporary American face in the purest typographic sense. Although usually classed as a transitional design (midway between classic old style and modern letter forms), it is modern in spirit and is ideally suited for present-day printing methods. Whether reproduced by offset, gravure, or letterpress, its excellent color, unobtrusive serifs, and firm letter-structure enhances the finished job.

Some readers may be aware that part of the change which is so evident in this issue has been under way over a period of time. The reproduction shown on page 53 is from our issue of May, 1959. Though we like what we see today, further changes will inevitably come.

Since it was founded as *The Inland Printer* in 1883, this publication has sought—successfully, the evidence indicates—to bring readers what is new and important in the graphic arts. Presentation of this information must be appropriate to the tastes of you experts to whom we address ourselves. Thus, the more *PRINTER AND LITHOGRAPHER* changes in appearance, the more it is the same—in its publishing concept, in its editorial aims, in its value to you.

Prestige Items Are Printer's Specialty

(Concluded from page 87)

handle a particular advertising problem. Perhaps a special problem presented by a hard-to-see prospect will be brainstormed. Among others, the Printing Industry of America sales training course has been used.

Wetmore and Co., helps its salesmen by practicing what it preaches—the company advertises, too. It is presently planning to look into broadening its market area via some radio spot advertisements. The mailing list is continually kept up to date and totals about 8,000 names. Wetmore considers its trading area to be Houston and selected cities in other parts of the Southwest. The increase in sales in the outlying states resulted in the opening of a new branch office in Tulsa, Okla., last year.

The work of this company has received due critical acclaim. It consistently ranks high in the Dallas-Fort

Worth Art Director Club competitions and in the Artist's Guild of Houston Shows. The art department is quite proud of the plaques noting first awards in art that line the walls. The production department is particularly proud of the citation of distinction for a brochure that was awarded to it by the Graphic Arts Hall of Fame.

Litho-Krome Black New Offset Method

(Concluded from page 72)

copy. Don't you think our reproduction has more contrast than the copy? Of course, it has more contrast, and, probably, just what the client didn't want.

"2. Suppose there is a great deal of shadow detail in the copy, deep tones with important detail. Are we going to gray down the rest of the tones to maintain the shadows open? Or will we plug them up and say, 'That's the best we can do'?"

"Both of the above situations happen to each of us every day. What can we do about it? The results of the methods used, up to now, seem to have been somewhat disappointing.

"All is not lost, however, for there is a way you can do it. This discussion concerns one concept and a brief description of the technique involved in one approach to the problem at hand. Perhaps no panel of judges would be better qualified to evaluate the effectiveness of this method than you who are in this room.

"Here are some jobs which we have produced to prove the point. Here is a crisp reproduction of glassware for a paper manufacturer, and here is a black and white of a lithograph press that maintains all the crisp freshness of the original photograph.

"These renditions, as demonstrated, are the result of a totally different concept of double impression technique. Both units of a two-color press are used. It is one pass through a two-color press. There are two black plates, each distinctly different; one halftone plate carries the low-key tonal values, while the other provides the high-key portion. Precise tone control is applied to the Litho-Krome Black technique; the very same care is utilized in our approach to the control of color. The most exacting scientific controls are always employed to assure maximum retention of detail and consistent tonal gradation between high and low-key values.

"Black and white is a somewhat neglected product of the lithographer. I hope the foregoing will convince you that it has possibilities of a larger market for you, a market that will welcome quality black and white—on a par with, or better than competitive reproduction methods."

next month in *Printer and Lithographer*

Springtime brings changes in nature just as it has in the format and typography of *Printer and Lithographer*. You can look forward to April and more outstanding typographic layouts, more excellent features, our usual array of departments.

Web offset and business forms are two phases of the printing industry which will be featured in April in keeping with annual meetings of the two Printing Industry of America sections and the annual convention of Lithographers and Printers National Association.

How one St. Louis printer made the transition from letterpress to web offset, how he developed new business to keep his equipment busy, and how he makes money on it, will be described.

Here's one business forms printer who uses three different printing methods to produce business. How does he do it and why?

Every offset plant needs an effective chain of command for each department. Chas. Latham explains why.

If your salesmen are looking for new ideas, tell them to be sure to follow the series on "The Printing Sale I'll Never Forget."

It's not often a typographer or typesetter builds a new plant that is out of this world. But a Chicago firm has done it, and you'll get a lot of good ideas.

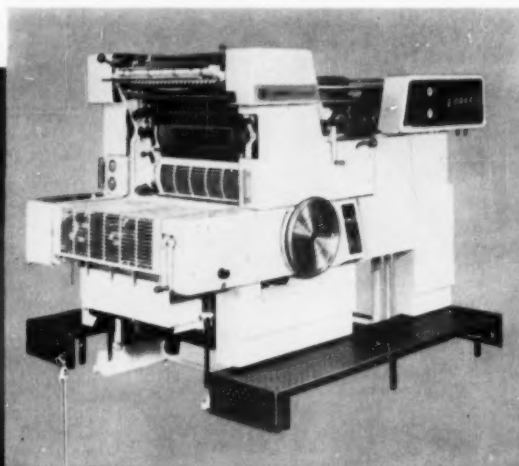
Rochester Institute of Technology has been operating a web offset laboratory for a long time. It copes with web offset problems and solves them.

Don't forget the 20 departments, all loaded with good ideas.

*HOW TO
STAY "HEALTHY"
EVERY DAY*

!

You can "bite" off a wider range of jobs—and run them more profitably—on a Harris 23 x 29" single color. Its high productivity, plus low operating costs, keep your profits healthy on each and every job. It features fast set-up and getaway, as well as easy, trouble-free operation. It handles 8½ x 11" bleed work, six up, with speeds of 8,000 iph. Simplified center separation, pull or push guides, feed rolls and the Harris multi-roll inker design, plus many other "big press" features, are reasons why a man does his best work on a Harris. Write for the new Harris Model 129 booklet.



HARRIS-SEYBOLD COMPANY

A Division of Harris-Intertype Corporation

4510 East 71st Street, Cleveland 5, Ohio



your slugcasting machine problems

BY LEROY BREWINGTON

Mr. Brewington will answer machine problem questions addressed to him in care of this magazine.

Some tips on preserving your Linotypes

EVERYONE WHO BUYS, USES, OR OPERATES good machinery knows that it must be cared for if it is to serve as a productive unit. The Linotype, like all precision machinery, requires a certain amount of routine or daily attention, as well as periodical care at more wide-spread intervals. The machine will respond to common sense maintenance, and the time allotted to give it the necessary attention will be more than offset by uninterrupted production.

If these maintenance duties are performed at stated times in an orderly manner, their execution will become a very simple matter.

Usually, some person is made responsible for the good running condition of the machine or battery of machines. When the size of the installation does not justify a full-time machinist, a brief period apart from productive time should be set aside every day for the performance of the simple duties essential to good machine maintenance.

These are the first and most important things to do: Polish the spacebands, clean the pot pump plunger and crucible well every day without fail, and avoid putting too much oil on the distributor screw bearings.

Fifteen or 20 minutes a day for a single machine will, as a rule, provide time enough to polish the spacebands; attend to the plunger and the pot crucible well; clean the mold faces, vise jaws, and first elevator jaws; clean away the metal trimmings; dust the machine, and return all matrices to their proper places. This is also enough time to do any little repair jobs, such as fixing a nonresponding keyboard cam, repairing a binding magazine escapement, or changing a spring some place on the machine.

Cleaning a set of matrices and magazines together with the assembler entrance requires from one to two hours.

Cleaning and oiling the keyboard cams, yokes and frames, will take about two hours, but the time depends on the skill of the person doing the work.

Here are recommended maintenance procedures.

Every Day

Polish the spacebands on a flat pine board with dry graphite.

Clean the plunger with a wire brush; scrape the pot crucible well, and clean the intake holes in the well.

Polish the fronts of molds, vise jaws, and first elevator jaws with a clean dry cloth and dry graphite. Wipe the top of the justification block and do not permit graphite to be deposited on the block.

Brush all metal trimmings from the machine.

Collect all matrices that may have accumulated in the distributor pan or on the keyboard tray and return them to their proper magazines.

Dust the machine, especially those parts in immediate proximity to the belts.

Weekly

Oil the machine, except the motor and distributor.

Clean the main cams with kerosene and wipe them dry the following day.

Clean the assembler matrix delivery belt pulleys with a cloth and gasoline.

Wipe the pot mouthpiece and clean out the cross vents lightly with a piece of brass rule to remove the oxides which tend to close the vents. Clean the back of the mold disk thoroughly and see that no metal adheres to the back of the molds.

Remove the graphite crusts from the back mold-wiper felts with a stiff wire brush and apply mold polish sparingly if needed.

Clean the delivery slide fingers (inside), the transfer slide finger, and the

distributor shifter slide buffer face with a cloth and gasoline.

If an electric pot is in use, polish the relay contact points and pole pieces in the control box with fine sandpaper. Inspect the thermostat lever contacts. The latter will not necessarily need polishing weekly but should be inspected weekly.

Wipe the second elevator head and the tops of the transfer channel plates where the elevator seats for transfer.

Inspect the cam rollers to see that they are turning freely.

Examine the distributor conveyor screws for oil that may have worked out onto the threads. The oil, if permitted to remain upon the screws, will foul the lugs of matrices and cause them to stick in the magazine.

Every Two Weeks

Oil the distributor bearings.

Oil the motor.

Oil the knife block.

Oil the assembling elevator gate roller and hinge pin sparingly, applying the oil with a wire or toothpick.

Oil the delivery slide releasing pawl, the adjusting rod spring, and the lever link in back of the face plate.

Oil the transfer lever link, the spaceband transfer lever pawl and turnbuckle.

Oil the distributor shifter lever link.

Check the grease cups and refill them when necessary.

Every Three Months

Remove the pot and mouthpiece burners if gas is used to heat the metal. Use a stiff wire brush to clean the burners and wipe out the burner orifices underneath the pot.

Clean the front and back keyboard cams, rubber rolls, and frames. Lubricate the cam pivots with clock oil only.

Clean the magazines and matrices. These need not be attended to at one time; the cleaning process can be spread over a period of several weeks.

Remove the pot lever, wash and clean the rollers in coal oil, and apply new hard grease.

Yearly

Remove the entire keyboard from the machine and clean all the parts, including the keyrods and frame. Once a year should be sufficient, although in some plants this operation may be necessary once every six months. It depends upon conditions in the room.

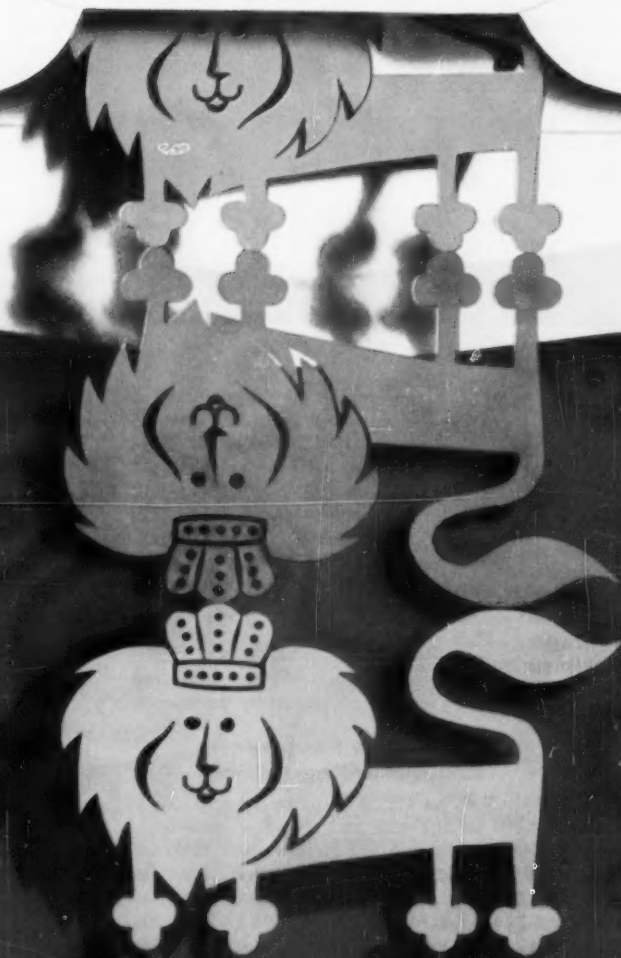
Some Special Notes

Never flood the machine with oil. Always carry an absorbent wiping cloth with the oil can and remove all surplus oil as you go along. The cups do not need to be full, just put in a few drops.

Oil or graphite should not be put in the magazine. Keep it absolutely clean.

(Turn to page 146)

THE
Hammermill Wove Envelope
What's in it
for you?



KINGLY REPUTATION! No Hammermill Wove Envelope comes to you empty. Within each is the *saleable* reputation . . . of the best known name in paper! Hammermill Woves command instant acceptance by your customers, add to your prestige, bring reorders. To catch and hold a lion's share of *profitable* wove envelope orders in your market . . . call your Hammermill Merchant today.

HAMMERMILL
WOVE ENVELOPES



Preserving Linotypes

(Concluded from page 144)

Move the channel entrance gently when closing it, but always open it quickly to prevent matrices from falling from the channel entrance into the magazine.

Machine escapments need no oil.

Keep your temper. If a matrix fails to respond, do not try to loosen it by pounding the magazine or keybutton.

If the machine stalls, promptly shut off the controlling lever. Then locate the trouble and remedy it.

The back distributor screw should never be raised when there are matrices on the combination bar because it is sometimes difficult to return the screw

to its place with the matrix lugs between the screw threads.

The level of the metal in the crucible should not be permitted to sink below the top of the well. On the other hand, do not allow the metal level to go within more than one-half inch below the top of the crucible rim.

Never feed slugs into the metal pot. They should be melted in a metal furnace in as large quantities as possible and the metal skimmed and cast into pigs. The heat of the metal in the furnace can be about 50°F in excess of the temperature required in the metal pot, or approximately 600°F.

Clean dirty matrices with dry cloth. Do not wash them with chemicals or acids.



Compiled and edited by Hal Allen, Eastern Editor of *Printer and Lithographer*

Printing Equipment Survey Released by Government

First results of a questionnaire survey of "printing equipment in place" in this country appear in the February Economic Survey, Printing and Publishing and Allied Industries. It is issued by the Printing and Publishing Industries Division of the Business and Defense Services Administration. Copies are available at a \$1 yearly subscription rate from the Superintendent of Documents, Washington 25, D.C.

Of the 22,596 plants in the selected industries, the 1,634 surveyed accounted for some 60% of the total value of shipments.

Data published at this time will be summary totals. Later releases will contain information by states, except in areas that might disclose individual plant or company operations.

Budget limitations confined the survey to plants employing 50 or more people. Selection of industry classifications was dictated by two considerations—the amount of equipment likely to be found, and information already available. Newspapers were excluded.

The first release shows 1958 totals of sheet-fed presses by process:

Letterpress platen, 4,225; letterpress flat-bed cylinder, 6,524; letterpress rotary, 626; letterpress perfecting, 103.

Lithographic nonperfecting, 4,754; lithographic perfecting, 38.

Gravure, 58; intaglio plate, 145.

Screen process, 253.

The survey was conducted under a federal law providing for collection of information needed in a national emergency. Detailed plant data tabulated for maximum use in an emergency will be stored in regional industrial mobilization centers, accessible only to government employees, and remaining sealed unless needed for use in a national emergency. Uses would include a facility which can produce essential printed products, or facilities to which vital production could be transferred from an area destroyed by the enemy.

Post Office Revises Self-Mailer Regulations

Post Office Department regulations on the size and shape of envelopes, cards and self-mailers have been revised. The proposal made in May last year was modified to make full sealing on all four edges and 1 to 1.414 width-to-length ratio recommendations rather than positive requirements.

These regulations plus rectangular shape and 3x4½-inch minimum size will become effective on Jan. 1, 1963. On and after that date, the minimum postal rate for odd size or form third-class pieces will apply when the address side is less than three inches wide or 4½ inches long, or more than nine inches wide or 12 inches long, according to the National Council on Business Mail.

S. F. Kirby is executive vice-president of the Council with headquarters at 20 N. Wacker Drive in Chicago.

Tag Makers Rename G. E. Phelps Head

The Tag Manufacturers Institute, representing major companies specializing in production of tags and allied products, held its annual meeting Jan. 22-25 at the Key Biscayne Hotel, Key Biscayne, Fla.

George E. Phelps, of Allen-Bailey Tag Co., Inc., Caledonia, N.Y., president of TMI, appointed Frank May of May Tag & Label Corp., New York City, to head a committee charged with expanding the Institute's services by setting up a New York division.

Awards for unusual tag design were presented to the Haywood Tag Co., Lafayette, Ind.; the Michigan Tag Co., Grand Rapids, and the Denney-Reyburn Co., West Chester, Pa.

Mr. Phelps was reelected president. Vice-presidents who continue to serve with him are G. G. Cornwall of the Denney-Reyburn Co., West Chester, Pa., and L. F. Gehrig of the Ennis Business Forms Co. of Ennis, Tex. C. A. Greathouse of Frank H. Baxter Associates, New York City, is executive director and secretary-treasurer.

TMI's next general meeting is dated for June 21-23 at the Seaview Country Club, Absecon, N.J.

A. W. Legge Interchemical Sales Vice-President

Interchemical Corp. has announced executive changes in its Printing Ink Division. A. W. Legge was advanced from division vice-president and Southern district manager to sales vice-president. He succeeds C. Stanley Johnson, who became Color and Chemicals Division general manager.

Mr. Legge's successor as division vice-president and Southern district manager is E. A. Kalmar. Donald Garbutt replaced Mr. Kalmar as Cincinnati factory manager.

Franklin A. Dick was promoted from Central district assistant manager to vice-president for national sales at IPI's Chicago headquarters. Joseph Steinbruner was appointed Central district assistant manager. His successor as manager of the Chicago Elston Ave. factory is H. S. Fitch.

Plan Mechanical Conference

A Mid-American Newspaper Mechanical Conference, replacing smaller conferences previously held, is scheduled for Sept. 8-10 at the Muehlebach Hotel in Kansas City, Mo. Registrants will come from Nebraska, Missouri, Iowa, and Kansas. William Dorris of the *Des Moines (Ia.) Register and Tribune* and Clifford Waters of the *Kansas City (Mo.) Star* head the group planning the conference.

NEW FOR LETTERPRESS AND OFFSET—FASTER DRYING



Speed King BLACKS

IPI Speed King Blacks are newly improved packaged inks, formulated to satisfy nine out of ten press assignments. Although they vary somewhat in characteristics, they all offer these advantages:

1. Split-second setting
2. Ultra-fast drying
3. Improved press stability
4. Less dryback . . . almost as bright when dry as when wet, on coated stock
5. High finish on coated stocks; brilliant finish on enamel, Kromekote, Lusterkote and CIS label papers
6. Print sharp and clean

Call your IPI salesman today for Speed King Packaged Blacks. And remember . . . IPI offers still other specialized blacks for every conceivable printing purpose!

SPEED KING PACKAGED BLACKS

SPEED KING JOB BLACK has a regular job press body and can be left on the press overnight because it contains no drier. Even after long shutdown, it is easily regenerated by the addition of fresh ink. Speed King Job Black sets and dries quickly and is recommended for general shop use on enamel, coated and absorbent stocks.

SPEED KING HALFTONE BLACK contains drier and should not be left on the press overnight. It sets and dries very fast with good gloss on enamel, coated and absorbent stocks, and performs well on some machine coated papers. Recommended for all top-quality letterpress halftone work.

SPEED KING LITHO JET H.T. BLACK is of the highest quality—has excellent fountain flow, resists greasing and prints sharp, clean and dense. Sets extremely fast and dries quickly on coated stock—slightly slower on regular offset. Good rub and scratch resistance.

SPEED KING LITHO GEM BLACK sets extremely fast on coated paper and slightly slower on regular offset stocks—has good working qualities and is excellent for process work. Prints dense with good gloss; contains drier and cannot be left on the press overnight.

IPI, IC and Speed King are trademarks of Interchemical Corporation



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The *Inland and American Printer and Lithographer* maintains a Book Department. A Book List may be obtained by writing the magazine, 79 W. Monroe St., Chicago 3. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

Technical Information On Lithographic Ink

WHAT THE LITHOGRAPHER SHOULD KNOW ABOUT LITHOGRAPHIC INK. Published by the Lithographic Technical Foundation (PRINTER AND LITHOGRAPHER Book Dept. \$5.35).

Lithographers will find in this Skilled Craft Text technical information never before available in book form. It is a completely original text for apprentice practical training, and an authoritative reference source for journeymen, management and office personnel. Characteristics of the inks, including heat-set, gloss and metallic types, are described in addition to vehicles, pigments, and driers. Chapters on printability and print quality, and evaluation of process inks should be of special interest to those who are engaged in art and copy preparation, job planning, estimating, and selling.

Other information includes methods for prepress run testing of inks for a wide variety of applications, and a checklist of ink troubles, their probable causes, and measures recommended for correcting them.

Sales Promotion Methods Studied and Analyzed

THE SALES PROMOTION HANDBOOK (Third Edition). Edited by John Cameron Aspley (Dartnell Corp., 4660 Ravenswood Ave., Chicago 40. \$15).

A manual of over 1,000 pages, this handbook covers all aspects of sales promotion with both depth and refreshing intelligence. Sample topics discussed in its 41 chapters are "New Business Development," "The Budget for Sales Promotion," "Mailing Lists," "State Fairs and Trade Shows," and "Training Dealer Personnel."

In accordance with the publisher's policy of being "reporters, not originators," there is very little in the way of theory, but there is a great deal of discussion of business, sales, and promotion trends. The backbone of the book is made up of experiences, methods, and results of firms in all fields of industry. The studies of methods of doing business and promoting sales that are woven throughout the text provide the book's major value.

Manual of Photography For Offset Camera Rooms

HALFTONE PHOTOGRAPHY FOR OFFSET LITHOGRAPHY. By Erwin Jaffe. Published by the Lithographic Technical Foundation. (PRINTER AND LITHOGRAPHER Book Dept. \$6.35).

This completely revised Skilled Craft Text details step-by-step instructions for making quality halftones from all kinds of copy by all known techniques, is a reference manual for skilled journeymen and a source for training of apprentices. It provides basic information for top management, estimators, salesmen and office personnel.

Equipping and laying out an efficient camera department, process lens evaluation and selection, use of densitometry for better tone control, selection and proper use of filters are among the many subjects covered. There is a reference section containing conversion tables and film and plate charts. The list of illustrations runs to two pages.

Guide Shows Possible Three-Color Combinations

THE GRAND BOOK OF THREE COLOUR BLENDING (Graphic Publishing Co., Inc., 240 W. 40th St., New York 18, N.Y. \$45).

This color guide, produced in West Germany, shows the range of color that can be achieved with three-color printing. One hundred pages, each one a color chart, shows three colors in combinations with each other, and two colors combined with black. Each chart shows examples of use of the colors, i.e., printed flat, with screens, and with various shading techniques. Fifty pages are printed letterpress and 50 offset.

The opening pages of the book show various screens and stocks and their effects on color. There is also a chart showing which screens perform best on various printing papers plus samples of a wide range of printing inks.

Basic Text on Photography

THE FUNDAMENTALS OF PHOTOGRAPHIC THEORY by T. H. James and George C. Higgins (Morgan & Morgan, Inc., 101 Park Ave., New York 17. \$7.50).

A revision of the 1948 edition, this book covers everything that happens to film from the exposure to the print-making. It is written by two members of the research laboratories of Eastman Kodak Co. to serve as a basic text on photography. Its chapters, with the aid of numerous charts, diagrams, and photographs, deal with terminology, emulsion, exposure, development, sensitometry, tone reproduction, structure of the developed image, and sensitizing and desensitizing.

A Year of American Illustration Reviewed

ILLUSTRATORS '60, THE ANNUAL OF AMERICAN ILLUSTRATION. Edited by Howard Muncie; Designed by Lester Beall. (Published for the Society of Illustrators by Hastings House, Publishers, Inc., 151 E. 50th St., New York. \$12.96).

This is an attractive review of American illustration during the past year, hindered only by the almost complete lack of color, a vital part of the subject at hand, although adequate use of it would undoubtedly have made the



A Ben Shahn drawing is one of three in *Illustrators '60*. They earned him the Society of Illustrators Gold Medal.

book prohibitively expensive. The illustrations shown represent the work of 300 artists chosen by 24 judges, themselves artists and art directors. The work includes much that is fresh and exciting, a fair share of well-done but standard slick magazine realism, and a little that is rather surprisingly suggestive of Matisse and Toulouse-Lautrec. (More book reviews on page 151)

for that
final
touch....



.... of distinction

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LEATHER
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Zamora Cover is available
in 23 x 35 and 26 x 40,
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When the job calls for appearance and "feel" that conveys richness and elegance, be sure to consider Peninsular Zamora Cover. This full line of 11 colors plus white has a most unusual embossed texture reproducing all the warmth and glamor of fine full-grained leather. Ask your Peninsular Merchant for swatches and dummies to see for yourself.

PENINSULAR PAPER COMPANY, YPSILANTI, MICHIGAN





Books for the Printer (Continued from page 148)

Sales Guide Points Ways To Improve Performance

MIRACLE SALES GUIDE (Prentice-Hall, Inc., 70 Fifth Ave., New York 11. \$15).

We object somewhat to the title of this book because we don't see it as a miracle maker. We object strenuously to the preface, signed "The Publisher," with its talk of mediocrities soaring to breathtaking success, "electric new help" to "rapidly raise thousands of salesmen to new heights of affluence." It sounds like a body-building program advertised in the back of a pulp magazine, whereas this is actually a very well-done guide for serious salesmen who want to improve with diligent, hard work and who welcome but don't expect miracles.

With its clear, easy presentation, and many fictional case histories for examples, it should be an excellent guide for a new salesman. An old-timer probably won't find much he does not already know from training, experience, or instinct, but the book will help him clarify techniques he may not have analyzed too clearly, and it will certainly help him brush up on valuable sales methods he may have allowed to get rusty. It also suggests good, systematic ways for him to check on his sales performance.

Practice and Theory Of Public Relations

THE EXECUTIVE'S MANUAL OF PUBLICITY AND PUBLIC RELATIONS, 1961 Edition. Edited by Denny Griswold (*Public Relations News*, 815 Park Ave., New York 21).

This is a folder containing 16 case histories of effective and in many cases unusual public relations programs. These studies provide a source of ideas for both small and large firms, since the devices used range from a simple tree-planting ceremony to elaborate internal and external publications programs. These case histories first appeared in *Public Relations News* during 1960.

Year of Graphic Design, Illustration Reviewed

MODERN PUBLICITY 1960/1961; ANNUAL OF INTERNATIONAL ADVERTISING ART. Edited by Wilfrid Walter (Hastings House, Publishers, Inc., 151 E. 50th St., New York 22. \$9.95).

Here is a display of posters, press and television advertising, direct-mail pieces, packages, and trademarks from 28 countries. It is a well-handled, interesting book, particularly because of its international scope, but like many of these anthologies of advertising art, its subject is bigger than its budget, re-

sulting in rather small reproductions and frequently crowded pages, a few in color. In spite of these limitations, it is a worth-while glance at international advertising design.

Hermann Zapf Writes And Designs Chap Book

ABOUT ALPHABETS by Herman Zapf (Typophiles of New York City, % Paul Bennett, 3555 80th St., Jackson Heights, Long Island, N.Y. \$7.50).

Paul Bennett of Mergenthaler Linotype Co., Brooklyn, calls this chap book a Zapf autobiography in letters. It was compiled and designed by Hermann Zapf, a German graphic artisan who has designed more than 50 type faces.

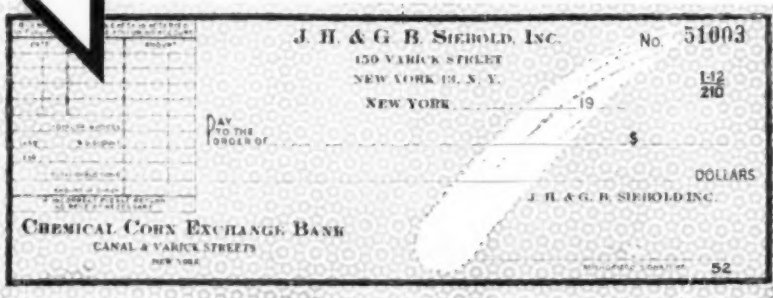
Paul Standard translated Mr. Zapf's German text for the chap book. It is the first American book set in Optima, Mr. Zapf's new stressed sans serif type.

AMA Books

The American Management Association, has announced publication of 15 books of interest to business management. The books cover a wide range of subjects including sales, production, international operations, data processing, finance, executive performance, and financing. For more details, write the AMA at 1515 Broadway, New York 36.

FINANCIAL DOCUMENTS AND CHECKS ARE SAFE WITH SIEBOLD SAFETY INKS

Here is a sales tool that allows you to boost your check printing profits and offer an unusual service without specializing. No special plates are required with colorful Siebold Safety Inks on letterpress or offset printing, for they produce equally well with al-bumen, deep etch, high etch or pre-sensitized plates or electrotypes. Siebold Inks can be mixed with any litho varnish from No. 3 to No. 5. If the color is too strong, it may be easily reduced with Siebold's Sensitive White — specially manufactured for this purpose.



With Siebold Safety Inks you can offer your customers not only distinctive pantograph designs but also protection on checks, financial documents or any legal stocks... against alterations by chemicals or erasures.

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EVERYTHING FOR THE LITHOGRAPHER • MANUFACTURERS OF PRINTING, LITHOGRAPHIC INKS AND SUPPLIES



"Little People" Help Clinch Orders

WHEN MAKING your sales calls, you are literally surrounded by people who, while not always obvious, can seriously affect your sales success. I call these people the "little people" because they can tear you down or build you up in a most inconspicuous way.

Actually, these "little people" aren't little at all—nor would they like to be called so. They are full-sized human beings like you and me. To the salesman, however, they tend to take on smaller stature in comparison to the one big man, your customer, the one who says yes or no.

These people of whom I speak surround the buyer you call on. One is the office receptionist, another the buyer's secretary, or his assistant, or a clerk in his department. They are also the people outside the buyer's department but with whom you come in contact because you pass their desks.

Just as the moon is obscured when the sun is out, so does the buyer and his control of the order blind us to those around him. Often we don't even see them, or when we do, we fail to take them seriously or treat them with much importance.

To be specific, one printing salesman of my acquaintance affected what he called the "executive" approach, or, what I call the snob approach. His technique was to flow in forcefully, tall, confident, expensively dressed, in full command, trying to be as much the big wheel as the buyer thought himself to be.

The trouble was he fooled no one but the buyer and himself, and I'm not sure of the buyer. I do know that the office girls were most *underwhelmed*, sniggering behind his back. Worst of all, the totally-ignored assistant buyer was highly unimpressed.

You can imagine what happened the day the buyer resigned and the assistant took over. It only illustrates how quickly one of the "little people" can

join the "big" ones. And you'd better be "with them" when they do!

Obviously, some of these people will never be in a position to sign an order. The receptionist won't. But don't imagine she can't do you dirt if she wants to.

How we handle the girl at the reception desk is important. I've seen some salesmen blow cigar smoke in her eyes, as if she were made of marble. Some mumble and stumble when speaking to her. They are angry if kept waiting for more than 30 seconds.

Or, conversely, they act like a combination of Valentino and Gable. For the salesman, making time with the girls should be strictly a spectator sport.

Nothing goes over with these people better than plain courtesy, consideration, and intelligent interest in them *as people*. Don't play the big shot or condescend to trivial familiarity. Nothing is wrong with a box of candy to a receptionist or secretary—in season—just so you don't act like the last of the big spenders.

Although none of these people can give you the order, they can most certainly give you the gate. They can block your way to the order as surely as if they locked the door in front of you.

Method one for dealing with the unwelcome salesman is their grapevine. If your manner in the lobby or outer office contrasts with that in the buyer's presence, his secretary will see that he knows it. Gossip, shady stories, or passes may bring smiles but not necessarily approval—and the word goes down the line.

Method two is the busy signal. Your buyer may have a busy line, a conference, or a sudden call to leave for the day. This usually calls for his connivance but not always. These people can stop you cold if they want to—and the boss may know nothing about it.

Method three is priority. This merely means that a competitor's man gets

preference over you. While you're cooling your heels, he gets in, gets the order, and gets out.

Wicklander Printing Corp. has devised an identification tag that eliminates nuisance of sticking pins and clips in the suit coat lapel. Produced for Purchasing Agents Association of Chicago, heavy stock tag slips into handkerchief pocket while section for name and business affiliation protrudes. Two-color tag also shows name of sponsoring group and has serrated, slanted edges at bottom to hold it in place.



Many Printers Ads Called "Trite, Hackneyed"

Why is it that so many printers will subscribe to one of the syndicated printer's house organs that are imaginatively written, magnificently designed, and skillfully printed, and then write their ads for the "back cover" in very trite, hackneyed, unimaginative clichés. Then they set the copy in a tasteless combination of old stud-horse types, imprint the whole mess in an ink that clashes with the cover colors, and mail it out with the expectation that it will repay the not inconsiderable cost?

WESTERN PRINTING keeps wiping operation efficient with handy, economical LITHOWIPES®

DISPOSABLE PLATE PROCESSING TOWELS

Western Printing and Lithographing Co., of Racine, Wisconsin, (operating unit of Western Publishing Company, Inc.) is the nation's largest lithographer. Western has used Lithowipes for over 20 years.

Ray Carter, foreman of Western's lithoplate making department, says: "We are perfectly satisfied with the performance of Lithowipes. We use them for cleaning developer and etch from the plates; for applying alcohol, copper base, lacquer and ink. We prefer them over rags because they're handy, can be thrown away and they always do a good job."



Lithowipes come in two textures: FOLDED CREPED—designed especially for lithoplate houses. Ideal for inking, lacquering, applying asphaltum and alcohol wash. FOLDED RIBBED—with the texture that provides the roughness required to pick up finely divided metals and components from the etched image. Both textures give you these advantages: can't scratch; absorb alcohol instantly; no lint; no "roll-under"; hand size. Economical, they pay for themselves in savings on laundry bills, alone.

FREE! TRIAL PACKAGE OF LITHOWIPES!

Kimberly-Clark Corporation, Dept. No. 1A-31-L, Neenah, Wisconsin

Please send me my FREE trial package of Lithowipes.

☐ FOLDED CREPED ☐ FOLDED RIBBED

Name

Firm Name

Address

City Zone State

Another product of

Kimberly Clark

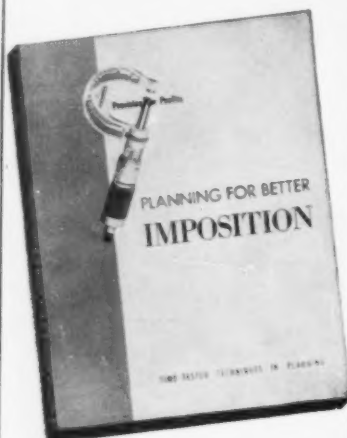
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The Industry's FIRST COMPREHENSIVE

HANDBOOK

On Planning and Imposition



PLANNING FOR BETTER IMPOSITION

by H. WAYNE WARNER

Written by printers for printers, **PLANNING FOR BETTER IMPOSITION** is packed with planning tips, operating procedures, hints and tricks taken from years of experience in commercial printing.

Designed as a manual for all concerned with planning printing at any stage, the book also breaks down the complex science of imposition into clear, concise terms readily understandable to the printing "layman."

144 profusely illustrated pages—
incl. 96 pages of imposition layouts.
Price: \$10.00 a copy postpaid.

Send check or money order to Book Dept.

The Inland and American
PRINTER and LITHOGRAPHER
79 W. Monroe, Chicago 3, Ill.



people
in the
news

Devoted to timely items concerning men associated with the graphic arts industry. Copy must reach the editor by 15th of the month preceding issue date.

C. E. Souders has been appointed sales manager of the American Envelope Co., West Carrollton, Ohio, a subsidiary of the Kimberly-Clark Corp. Other recent K-C personnel changes have included L. E. Kussow, Midwestern general sales manager of industrial products; R. B. Mundt, Midwestern sales manager of printing and business papers; E. J. Levandoski, eastern sales manager of industrial products; R. A. Bennett, eastern merchant sales manager of printing and business papers; W. W. Towne, eastern sales supervisor of printing and business papers; W. E. Kelly, assistant sales manager of printing papers, and R. S. Pauli, field sales manager of industrial products.

Austin W. Sanborn and Robert F. Wheeler have been appointed general manager of the coating sales division, and sales manager of the merchant sales division, respectively, of the Nashua Corp., Nashua, N.H.

Michael L. Madden, who joined Hollingsworth and Whitney Paper Co. in 1887 and was chairman of the firm upon his retirement in 1954, died on Jan. 16 at the age of 91.

James Burns has been appointed technical sales representative for RB&P Chemical & Supply, Inc., Milwaukee.

Warren H. Greene, has been named executive vice-president in charge of operations of Rumford Printing Co., Concord, N.H. He has been with the firm since 1927.

Frank J. O'Brien, expediting and production manager of Western Printing & Lithographing Co. of Racine, Wis., died Jan. 3 at the age of 59.

Robert A. Gates of Simpson Paper Co., San Francisco, a division of the Simpson Lee Paper Co., has retired after 50 years in the paper industry.



Robert A. Gates (c.) receives congratulations from Norman Bardeen (l.) and Maxwell D. Bardeen, vice-president and president, respectively, of Simpson Lee Paper Co., upon his retirement from the firm.

Arthur M. Wittman, has been named a director of the Standard Register Co., Dayton, Ohio.



John A. Hanley



A. M. Wittman

John A. Hanley has been elected president of Douglas Offset Co., Detroit. He had served as vice-president since 1955.

Robert H. Cannon, Jr., has been named the assistant manager of field sales, and George J. Taylor has been appointed eastern regional sales manager of Eastman Chemical Products, Inc., New York City, a subsidiary of the Eastman Kodak Co.



R. H. Cannon, Jr.



George J. Taylor

Ed Pritchard has resigned his post as general manager of the Council of Printing Industries of Toronto to assume the position of vice-president and managing director of the Southam Printing Co., Ltd., Toronto.

S. W. Talarek has been named manager of engineering for all commercial products of Hamilton Mfg. Co., Two Rivers, Wis.

Robert Caliguire and Lawrence Johnson have been elected vice-president and secretary, respectively, of the Linde-Lathrop Paper Co., Inc., New York City.

J. W. Harris has been named controller of the Champion Paper and Fibre Co., Hamilton, Ohio. He has been with the firm since 1933.

William D. Schmitz has joined Shaffstall Equipment, Inc., Indianapolis, as chief electronics engineer.

W. C. Hawthorne, who heads W. C. Hawthorne & Associates of Hackensack, N.J., has announced that his firm will rep-

Now... a "compact" adhesive binder for profitable short runs

The *Martini Autobinder* automatically binds and covers a wide variety of work. It is widely used for economical short runs of magazines, directories, catalogs and similar work.

Versatility

The *Autobinder* can be used also for covering side-stitched or sewn books ... for back gluing of sewn books ... and, with a mull strip attachment, for adhesive binding of books for casing-in.

Size range

The size range extends from a minimum of 6 x 4" to a maximum of 16 x 10" in thicknesses from 3/16 to 1-3/4". The speed ranges, in stepless variation, from 1500 to 3500 books per hour.

Set-up time

Set-up time, as proven from actual experience in many plants, will be from 15 to 45 minutes depending upon the extent of the changeover. All adjustment controls are conveniently placed and are fitted with knobs or

handles for instant use. Precise setting scales are supplied where needed.

Operating cycle

The operating cycle commences with the placing of the gathered signatures into the self-opening clamp. After automatic jogging, the clamp closes and carries the book to a rotary knife where the folds are cut off the backs. A milling disk roughens up the back for increased penetration of the adhesive.

Rotating brushes are used to remove the paper dust left after milling. Two glue rollers are provided to apply the adhesive. Side rollers can be used for applying glue to the side of the book when using four-creased covers. The book is then advanced to the covering station where the cover is fed and attached. At the next station the back is formed and the cover is squared. The bound and covered book is then conveyed under the feeding station to an automatic stacker delivery. Books are stacked spine down on a heated metal delivery table.

Paper scrap and dust from the knife

and milling stations are removed by an integral suction system.

Cover feeder

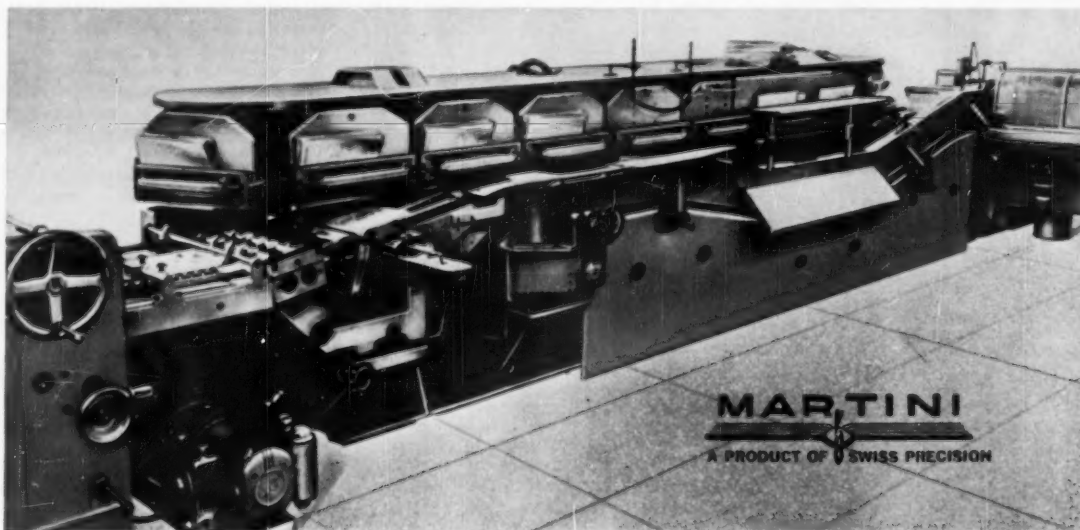
The feeder is of the continuous reloading type. The feed mechanism is of the positive vacuum gripper type. The feed table is equipped with scoring wheels to make two or four creases in the cover. Interlocking controls prevent a cover from being fed unless a book is in position or stop the machine when a cover is not in position for the book.

Mull strip attachment

The Model 2 *Autobinder* provides an attachment for the application of a mull (crash) strip between the book block and the cover when additional strength is required. This attachment can be used also to apply cloth or crepe strip for books which are to be cased-in.

Floor space requirements are the same for both models: 28 x 8 ft.

For further information or an actual plant demonstration, contact the T.W. & C.B. Sheridan Company, 220 Church Street, New York 13, N. Y.



SINCE 1835

SHERIDAN

resent the Balemaster division of East Chicago Machine Tool Corp. on scrap handling and baling equipment.

Gerald B. Higgs, Atlanta district sales manager for the Wausau Paper Mills Co., Brokaw, Wis., died Jan. 30 in Jackson, Miss. He had joined the firm in 1959.

Richard H. Green has been named technical director of the Chillicothe Paper Co., Chillicothe, Ohio, a subsidiary of the Mead Corp.

Alfred J. Fowers has been reelected chairman of the board of directors of the Fort Orange Press, Inc., Albany, N.Y.

Jack Geckeler has joined the sales staff of the Courtenay branch of the J. M. Huber Corp.'s ink division, Louisville, Ky.

Gene Koblas has been appointed manager of the new Foto-Graphic Products division of Charter Design and Mfg. Corp. Foto-Graphic, which recently became a division of Charter, will be located at the parent organization, 311 Fifth Ave., N., Minneapolis.

T. Keith Glennan has been reelected to the board of directors of the Harris-Inter-type Corp., Cleveland. Head of the National Aeronautics and Space Administration since 1958, Mr. Glennan has recently returned to his post as president of Case Institute of Technology.

Howard Ketcham has been appointed color consultant to the dyes department of American Cyanamid Co., New York.

Joseph H. Ebeling III and **Philip A. Isserman** have been named president and executive vice-president, respectively, of the Mendle Press, Inc., St. Louis.



J. H. Ebeling III



Philip A. Isserman

Arnold G. Isaacson and **John R. Schorger** have been named national accounts manager and advertising and marketing services manager, respectively, for Brown & Bigelow, St. Paul, a division of the Standard Packaging Corp.

Jack Hobbs has joined the correspondence staff of Ennis Business Forms, Inc., Ennis, Tex.

H. C. Mangles has been named promotion manager of the fine paper division of the International Paper Co., New York City. **Courtney H. Reeves** has been appointed regional manager of the division's Cleveland office replacing **James E. Nevin, Jr.**, who has been assigned to the New York office.

John L. Davidson has been elected president of the Coast Envelope Co., Los Angeles and San Francisco. He was formerly vice-president and general manager of the Los Angeles division.

Marvin H. Perton has been appointed sales promotion director of the Lasky Co., Newark, N.J., offset-letterpress printers.

Bert J. Tillmann has been elected vice-president of the Beckett Paper Co., Hamilton, Ohio. He has been associated with the firm since 1938.

Warren G. Buhler has been promoted to eastern sales manager of the Oxy-Dry Sprayer Corp., Chicago. His headquarters will be in New York City.



Phil Seragusano



Warren G. Buhler

Phil Seragusano has been named superintendent of the Los Angeles plant of Monsen Typographers, Inc., Chicago.

Clifford Larson has been named production manager for the Hart Press, Inc., Long Prairie, Minn., job and publications printers. Hart prints THE INLAND and AMERICAN PRINTER and LITHOGRAPHER.

Benjamin F. James, former president and chairman of the board of the Franklin Printing Co., Primos, Pa., died Jan. 26 at the age of 75. Mr. James was also a Re-



ALPENA MANIFOLD

Substance 9 (18M)

Unexcelled as a uniform, dimensionally stable business paper for the economical printing of office and factory forms, color-coded form systems and fine advertising literature.



Save paper cost. Because ALPENA MANIFOLD weighs less, it costs less per ream than heavier weight paper.



Save postage in quantity mailings, direct mail advertising, envelope enclosures and air mail.



Save filing space. ALPENA MANIFOLD requires only half the space needed for heavier weight papers.



NEW colorful, helpful ALPENA MANIFOLD brochure available on request.

The excellent printing surface of ALPENA MANIFOLD accepts ink quickly and evenly, insuring quality results, offset or letterpress. Available in white and six bright colors.

FLETCHER

PAPER COMPANY

General Sales Offices: 20 N. WACKER, CHICAGO 6, ILLINOIS
Mill at ALPENA, MICHIGAN

publican Congressman who served in the House of Representatives for 10 years; he retired in 1958.

Hendrik Reimers of New York sales, and **William Frohling** of the Pearl River plant have each completed more than 45 years with the Dexter Co., a division of Michle-Goss-Dexter, Inc., Chicago.

William Shakespeare, Jr., has been named sales manager of the Lincoln Engraving and Printing Corp. of New York. He will be responsible for coordinating sales with Lincoln Printing Co. of Illinois, the New York firm's Chicago affiliate.

Edward F. Coleman has been named southern sales representative of Judd & Detweiler, Inc., Washington, D.C., printing firm.



C. A. O'Brien



E. F. Coleman

Cornelius A. O'Brien has been appointed eastern dealer manager for Lanston Monotype Co., Philadelphia, a subsidiary of Lanston Industries, Inc.

George R. Swart, active for 74 years in the printing and bookbinding equipment and supply field, died recently at the age of 89. He had at one time served as vice-president and general manager of the Dexter Folder Co.

Thomas B. McCusker, Jr., treasurer and a director of Holliston Mills, Inc., Norwood, Mass., died on Jan. 27 after a long illness.

O. Edward Johnson has been appointed vice-president of manufacturing and **E. B. Hundley** as sales vice-president for the Darby Printing Co., Washington, D.C.

Walter J. Meditz has been appointed vice-president of engineering of Standard Packaging Corp., New York City.

Charles W. Wallen has been promoted to manager of the newly-established Southeastern district of the Intertype Co., a division of the Harris-Intertype Corp. Atlanta, Ga., will be Mr. Wallen's district headquarters.



George L. Cobb



Charles W. Wallen

George L. Cobb has been named general manager of Brown & Bigelow, St. Paul, a Standard Packaging Corp. division.



W. E. Thomas



N. B. Pittman, Jr.

W. E. Thomas has been named director of collator research and development for General Binding Corp., Northbrook, Ill.

Noel B. Pittman, Jr. has been appointed advertising manager and director of public

relations for the Sinclair and Valentine Co., New York City. He continues as director of technical information.

Alan Godshall has been named advertising manager for Mead Papers, Inc., and Mead Pulp Sales, Inc., divisions of the Mead Corp., Dayton, Ohio. Other personnel changes in the firm's advertising department include **Morris Messick**, advertising manager for Mead Board Sales, Inc., and Mead Containers; and **Clifton T. Wilson**, product publicity manager for all Mead Corp. products.

John F. Howe has been appointed director of advertising for the S. D. Warren Co., Boston.

Arthur Wadman, Illinois and Indiana sales representative for Ideal Roller & Mfg. Co., Chicago, died on Jan. 10.

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OXY-DRY INK OFFSET PREVENTER* ELECTRONIC DISPERSAL DRY POWDER SPRAYER

- **Operates Automatically**—completely covers entire width of sheet or web with even, fine coat of dry starch powder.
- **Faster Press Speeds**—positive ink offset prevention permits fastest press operation desired and full press loads.
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We are not afraid of price—send us the Press Model Number, Maximum Sheet or Web size and LET US DETAIL YOU fully by mail. Our sales engineers will gladly be there too, if you want a head-to-head, barrel-head deal done! Do it, don't delay profit!

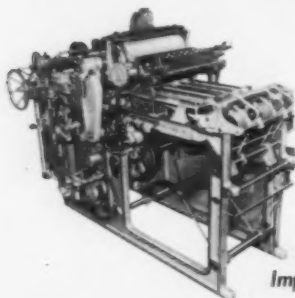
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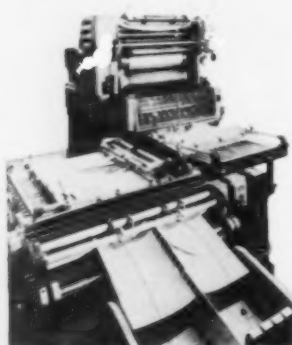
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McADAMS ENGINEERED for PRINTERS



Check
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Imprinting and Numbering press, McAdams Model B-M, is built to handle precision imprints in magnetic-ink. High precision and micro adjustments help meet American Banking Association specifications for common-language system. Write or telephone for details.



Perforating Equipment for Checks, Stamps, and Coupons

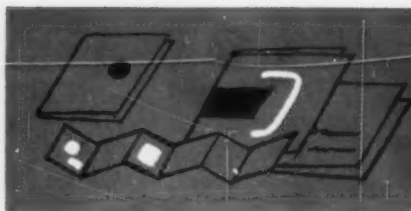
McAdams Electronic "Z" perforator synchronizes with any make offset press up to 17" x 22". Perforates and slits 3-check blanks, two-up, up to 7,500 sheets per hour.

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Pen Ruling Machines
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new literature

Those interested in literature described are asked to write direct to the company listed in the item. New Literature copy must reach the editor by the 15th of the month preceding magazine's issue date.

"What Is a Girl?" Booklet From Mead Papers, Inc.

Mead Papers, Inc., 118 W. First St., Dayton 2, Ohio, has published "What Is a Girl?" a demonstration piece for its line of coated and uncoated offset printing papers. A reprint of Alan Beck's essay, the booklet is a companion to "What Is a Boy?" previously published by Mead.

In addition to several sketches, one illustration—a small girl and her dog—appears on fold-out pages in full color, duotone, and black and white. Each page is a different type of offset paper.

Slugcaster Parts Listed

A 230-page catalog of replacement parts for Linotype and Intertype machines, plus improved units and assemblies for the machines, has been issued by Rich & McLean, Inc., 345 Carnegie Ave., Kenilworth, N.J. Belts, screws, pins, springs, tools, composing room equipment, accessories, etc., are included.

Laminating Press Details

The Harco Laminating press is detailed in a four-page brochure published by Harco Industries, Inc., 25 Curtice St., Rochester 5, N.Y. Uses and mechanical specifications of the unit are featured.

E. F. and Eggshell Swatches

A swatch book now available from New York & Pennsylvania Co., 425 Park Ave., New York 22, offers samples of two letterpress papers: English Finish, suited for books; and Eggshell, recommended for books and direct mail pieces.

Ink Check Encoding Data

A 48-page booklet explaining magnetic ink character recognition and answering questions about magnetic ink encoding has been made available by the A. B. Dick Co., 5700 W. Touhy Ave., Chicago. Included in it are the American Bankers Association specifications for encoding, requirements and costs for check imprinting installations, techniques of imaging masters, and details of check book use.

Printing Lamps Brochure

The Strong Grafarc and the Tri-Power printing lamps are outlined in a brochure issued by the Strong Electric Corp., 57 City Park Ave., Toledo 1, Ohio.

Thomas Collators Data

Data on the 20- and 32-sheet tandem-type collators has been published by Thomas Collators, Inc., 100 Church St., New York 7.

Harris-Cottrell Web Offset Press Data

Details on the Harris-Cottrell 22½x38-inch web offset perfecter press are given in a four-page, illustrated brochure issued by the Cottrell Co., Westerly, R.I., a division of the Harris-Intertype Corp.

Technical highlights of the unit, plus a chart listing production possibilities, a floor plan, and side elevation drawings showing threading for end and right-angle webs are included.

Challenge Paper Cutter

A four-page folder describing the operating features and mechanical specifications of a 30½-inch power paper cutter has been published by the Challenge Machinery Co., Grand Haven, Mich.



Samples of Everest text, cover paper lines are available in Wausau Mills booklet.

Wausau Text, Cover Papers

Wausau Paper Mills Co., Brokaw, Wis., has issued a revised sample and specification booklet on its Everest Text and Cover papers. A wide range of weights in both regular and special finishes is included.

Proofreaders' Marks

A handy folder of standard proofreaders' marks has been published by Cecil H. Wrightson, Inc., typesetting service, 74 India St., Boston 10.

Offset, Mimeo Catalogs

The 1961 catalogs of Offset Supplies and Mimeograph Supplies have been published by the Polychrome Corp., 2 Ashburton Pl., Yonkers 2, N.Y. Both books carry descriptions and illustrations.

Composing Room Equipment

The Challenge Machinery Co., Grand Haven, Mich., has issued a catalog listing information on its line of composing room equipment. Items such as quoins, keys, galleys, galley cabinets, etc., are included in the 12-page, illustrated booklet.

Spanish, Italian Editions Of Micro-Metal Manual

Rolled Plate Metal Co., 210 Van Brunt St., Brooklyn, has published its Micro-Metal and Micro-Mix technical manual in both Spanish and Italian editions. The manual contains technical information on the use of powderless zinc etching, etching machine adjustment, plate and bath preparation, and etching procedures.

Luxo Lamp Corp. Catalog

Incandescent, fluorescent, combination, and magnifying lamps are described in a four-page, illustrated catalog available from the Luxo Lamp Corp., Dock St., Port Chester, N.Y.

Pike & Co. Microscopes

E. W. Pike & Co., Inc., 577 Pennsylvania Ave., Elizabeth, N.J., has published an illustrated brochure describing its line of illuminated magnifiers and microscopes. Special models and accessories are also presented.

Silk Screen Equipment

An illustrated booklet listing its complete line of silk screen process equipment has been made available by the M & M Research Engineering Co., 13360 W. Silver Spring Rd., Butler, Wis. Equipment specifications and prices are included.

AnSCO Microdensitometer

The AnSCO automatic recording Microdensitometer Model 4 is detailed in a brochure available from AnSCO, a division of General Aniline & Film Corp., Binghamton, N.Y. Operation, applications, and features of the unit are described in text and photographs.

Strip Tac Label Papers

The Brown-Bridge Mills, Inc. of Troy, Ohio, has completed a portfolio covering its line of Strip Tac pressure-sensitive label papers. Contents include general information and data sheets, price list, and the split plan. Thirteen pressure-sensitive sample sheets, each perforated to tear into smaller test strips, are also included.

Perforated sheets of Strip Tac pressure-sensitive label papers are in portfolio.



WINDOWS ON THE WORLD OF GRAPHIC ARTS COLOR...



TOOLS FOR THE Visual CONTROL OF COLOR

If deadlines crowd you... but you still want to keep the COLOR. Quality high, you should investigate EXAMOLITE Color Corrected Fixtures. Designed to simulate natural north sky daylight, and to the Graphic Arts Standard, Macbeth EXAMOLITE Fixtures give you:

- (1) Color balanced lighting which is constant, always available.
- (2) A light quality reproducible from shop to shop.
- (3) A means of letting the night shift see color as well as the day.
- (4) A tool which will pay for itself in more uniform color.

PLANT SUPERINTENDANT

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FOR COMPLETE LITERATURE, FILL OUT THE COUPON BELOW.

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G-2

How to Utilize Proofreaders for Quality Control

(Concluded from page 75)

graphical errors and competence in the various language skills, but also familiarity with typefaces and the various printing processes.

Obviously, this type of examination would have to be much more exhaustive than the one now given for journeyman readers. There is also the question of who is to administer such a test. I feel that since the master reader would be exercising a largely supervisory function, a management organization should judge an individual's qualifications.

It is logical to expect that a master reader would have opportunities to step into even more responsible positions, both in printing and in allied fields. This would raise the potential income and make proofreading more attractive as a career. But, we also have to open the door.

It is ironic that countless college graduates, particularly English majors, are knocking at the doors of publishers seeking some kind of job that includes that mystic title "editor." A very few lucky ones manage to get placed as junior assistant copy editors, a few more are taken on as billing clerks, and the rest must look elsewhere.

Many of these young people are ideally suited for careers as proofreaders. Why can't they be encouraged to find jobs as copyholders, with the assurance that they will be trained to become proofreaders?

This is a complex and controversial question, but it must be met head-on if there is to be a genuine improvement in the over-all quality of proofreading throughout the industry.

As time goes on, we will need more and more proofreaders. There are problems of technological displacement in other areas of the industry, but there is no doubt that the volume of printing will continue to increase.

As standards of proofreading improve, it is likely that the average reader will be turning out less work rather than more. This means that we must develop a pool of qualified individuals who know how to read proof.

I do not believe that this change in recruiting methods will foreclose opportunities for the typesetter who wants to become a proofreader. We all know that the erudite typesetter is no unique phenomenon. Many who wish to make the change are eminently qualified to do so. On the other hand, it is also reasonable to suggest that not

every operator is qualified to become a proofreader.

The few suggestions I have made are no panacea for the proofreading ills of the industry. I am not sure that all or even any of them can be put into effect in the immediate future. But it is clear that some kind of unified effort is required of our profession.

New Los Angeles Firm Distributes Recht Items

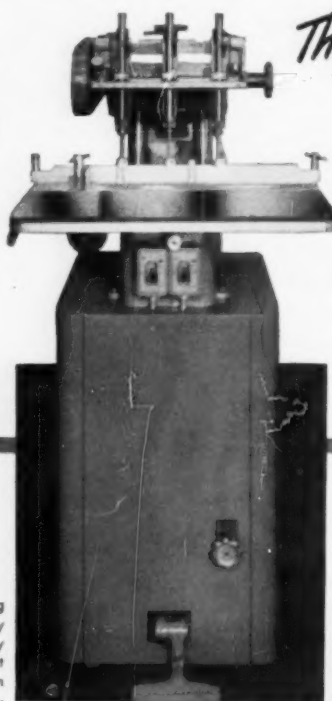
Formation of the Rexion Corp. with headquarters in Los Angeles, has been announced by William Recht, president of William Recht Co., Inc., New York City.

Carl A. Turk, Jr., formerly with the Ortman-McCain Co., is president of the new firm, which distributes offset blankets, blanket fix, roller covering, and rubber stereotypes in the western United States and Canada.

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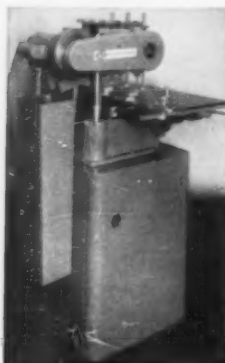


TABLE SHIFTS TO LEFT

Trigger under operator's left hand shifts table. Stock not re-handled for each hole.

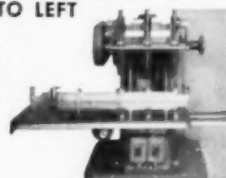


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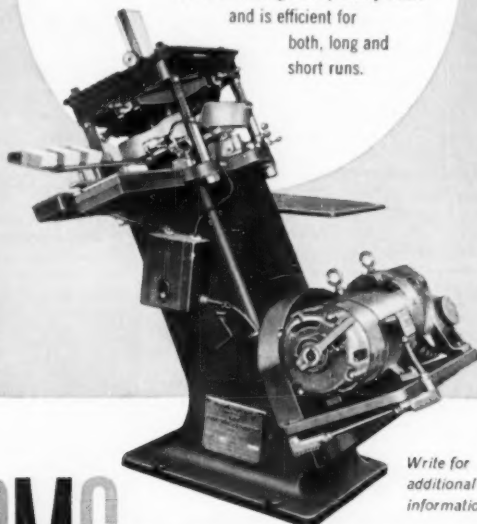
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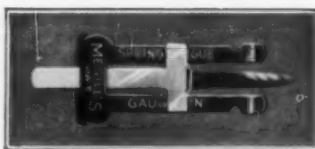
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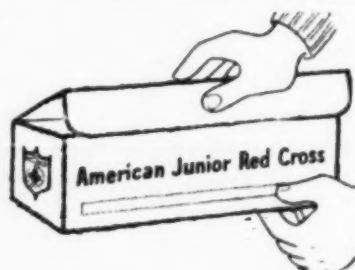
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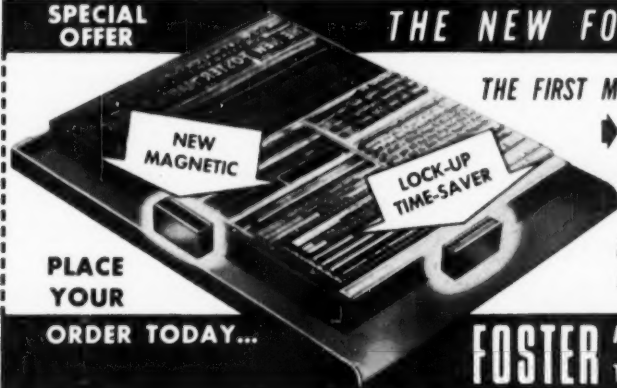
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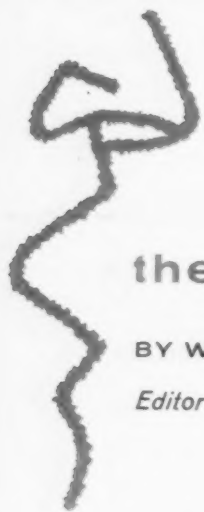
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the last word

BY WAYNE V. HARSHA

Editor

SILENCE CAN BE GOLDEN but not so in the case of the wife who said to her husband, a compositor: "Herbert, you're being insolent."

Husband: "But, dear, I haven't said a word for the last half-hour."

Wife: "I distinctly saw you spell a rude comment with your alphabet soup."

PRINTERS WHO GET OUT their own calendars should start planning their 1962 efforts now. Most printers and lithographers are like the proverbial shoemaker. They'll do their customers' work before they will their own self-advertising and promotion pieces. It's ridiculous to be sending out calendars much after Jan. 1. They should be mailed in October or November of the previous year so they will have an early claim on wall space. Why not a 13-month calendar that begins with December? We sometimes doubt the advisability of sending out calendars in June—those that begin with July of the current year and end with June of the following year. Start your plans now and give your own calendar a place in your production schedule, just as you would a customer's job.

SPOOFING ANNUAL REPORTS was the purpose of what seemed to be a corporation's annual report that crossed our desk the other day. It was sent out by Pan-American Public Relations, Ltd. At first glance, the booklet called "Progress Report" appeared to spoof annual reports.

Tiny type on the back of the booklet showed that the booklet was copyrighted by a firm called Osborne-Kemper-Thomas, Inc. of Cincinnati, Ohio. The company is a printing specialties concern. Over 200,000 copies have been distributed, mainly through small corporations that desire to distribute a humorous mailing piece to clients.

The opening picture in the report is captioned, "Our Home Office," and shows a tumbled-down shack with broken windows, a rickety porch, and a lawn gone to seed. "A paragon of modern architectural imagineering, our newly constructed, completely air-conditioned, executive headquarters resides majestically amid elegant and lush outdoor gardens—a symbol of our corporation's dedication to civic leadership," the copy reads.

The report then goes on to describe the company's "Quality Control Chemistry Laboratory," which turns out to be an old-fashioned pharmacist's shop, and the employee dining facilities—facilities that turn out to be the oil-stained corner of a warehouse where employees sit on the floor, play cards, and munch on sandwiches from paper bags.

The report describes the sales force as "probably the most highly trained, well equipped, and alert of any in the world." Below a picture, which shows a bow-tied bespectacled gentleman climbing into a vintage automobile is the caption, "Here our Sales Manager prepares to heed 'the call of the road' and to service personally many of our customers—each of whom anxiously awaits his friendly call."

As a parting shot, over the caption, "Our Employee Retirement Plan," is a picture of a run-down country cemetery.

American business can still laugh at itself—and the laughs can come from Cincinnati as well as Hollywood and New York. It shows, too, what an enterprising printer can do with a bright idea.

THE PRINTING INDUSTRY has new problems! Inks that withstand solar storms and outer space radiation will enable American astronauts to carry ideas and information in printed form to other planets, according to J. S. Thome, vice-president of Sun Chemical Corp. and president of the National Printing Ink Research Institute.

"Since printed matter has survived experimental space flights," Mr. Thome said, "there is no doubt that the industry's research and inventiveness will perfect inks enabling man to extend his range of printed communication throughout the universe."

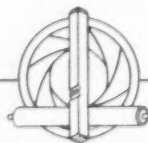
So printers and lithographers in the next few years can look forward to Moon-Glo inks, Mars red, Venus blue, Pluto brown, Neptune green, and a host of others.

THE PRINTING PLANT was being visited by a group of school children. Next day teacher asked them to write a short theme on what they saw. One little girl, bewildered by the activity, wrote: "If I were boss, I would jump out the window."

EVERYBODY TALKS ABOUT THE WEATHER, but does anyone ever do anything about it? The Old Farmer's Almanac (is this an almanac for old farmers, or is it an old almanac?) made its reputation by doing something about the weather. When one of the typesetters was given the proof of the Almanac in 1816, he noticed that the entry for the weather on July 13 had been omitted. When he asked the busy editor what the entry should be, he was told sharply, "Put anything there you please." The typesetter then decided to note something more interesting than "clear" or "hot" for July. He entered what he considered would be the most unlikely weather he could conceive of for that date: "Rain, snow, and hail." And when rain, snow, and hail fell on July 13, in a freak storm, the Almanac's reputation was established.

WE ARE COMPLETELY CONFUSED by two definitions sent to us by a Florida printer the other day: "A specialist is one who knows more and more about less and less until he gets to know almost everything about practically nothing." "An expert is one who knows less and less about more and more until he knows practically nothing about almost everything." That Florida printer probably puts us in both categories!!

ADVICE TO PRINTING SALESMEN: Tact is the ability to close your mouth before someone else wants to.



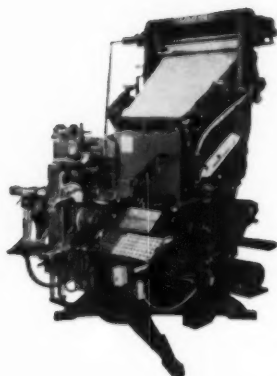
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